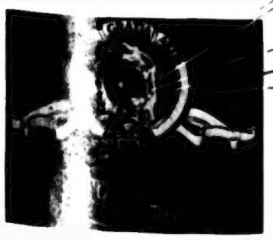
Kine WEEKLY

SEAT-CONTROL :
ESSEX
FOLLOWS
LONDON

See page 3

"Ee-yi-oo-oo...
S.R.O...."
TARZAN
FINDS A SON!
starring the one and only
JOHNNY WEISSMULLER
Maureen O'Sullivan, John Sheffield, Ian Hunter, Henry Stephenson, Frieda Inescort, Henry Wilcoxon, Laraine Day. Screen Play by Cyril Hume · Based upon the Characters Created by Edgar Rice Burroughs · Directed by Richard Thorpe · Produced by Sam Zimbalist.

A RALLYING CALL TO ALL EXHIBITORS!



"Edgar Rice Burrough's widely-known jungle lord acquires a son, the exhibitors acquire thereby a solid money picture, the fans acquire a splendid piece of entertainment—so everyone should be happy!"

sez BOX OFFICE

come overleaf please . . .

METRO-GOLDWYN-MAYER PRESENTS
"TARZAN finds a SON"
JOHNNY WEISSMULLER
with
MAUREEN O'SULLIVAN
John Sheffield, Ian Hunter, Henry Stephenson
Frieda Inescort, Henry Wilcoxon, Laraine Day

THEY NEVER FORGET...

neither will the lucky
M-G-M Exhibitors
who play this .....
the best of all the
Tarzan pictures ... and
the first Tarzan film in
three years !

"TARZAN FINDS A SON!"

Trade show :

WEDN. NEXT

CAMBRIDGE THEATRE

6.30

CLOSING DAYS OF C.E.A. CONFERENCE
Pages 7, 8, 13 & 15

Kinematograph WEEKLY

No. 1681 Thursday, July 6, 1939. Vol. 268

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Page 33

Joint Trade Discussions in View

FILMS COUNCIL REPORT IN DRAFT

READY FOR SUBMISSION TO BOARD OF TRADE

THE KINE. understands that the Report of the Cinematograph Films Council was before the meeting of the Council on Tuesday afternoon for approval.

Following its adoption by the Council, it has to be submitted to the Board of Trade, who then obtain the approval of the President of the Board, after which it is published.

The report should make interesting reading in view of the attitude of the Council to the now-abandoned Budget proposals, and because of the difficult tasks imposed upon the Council in adjudicating upon pictures costing less than the sum mentioned in the Act, for which quota certificates have been requested.

The Report will not appear in its printed form for a few weeks.

BRITISH FILMS IN U.S.A.

A Distribution Merger

Joining forces with the object of reducing overheads and securing more efficient distribution, Alliance Films Corporation, which markets Associated British pictures in the United States, and Tri-National Films, Inc., handling European films, have negotiated a merger for distribution purposes.

Budd Rogers is President of Alliance and J. E. Otterson President of Tri-National, a company wholly owned by Inter-Allied Films, Inc., of which Otterson is also President. They, with Charles B. Paine, treasurer of Inter-Allied, are expected to head the company.

The deal is expected to be signed during the present week.

The new company will deal with the physical distribution of all products coming into its hands from all sources.

PENRITH KINEMA

Forrester Sells Out

The control of the Alhambra, oldest of the two Penrith (Cumberland) kinemas, has just changed hands with the retirement this week-end of William Forrester, the manager.

Mr. Forrester, who for nearly 30 years has been the principal shareholder in the Alhambra Co., has sold his controlling interest to Grave's Cinemas, Ltd., of Maryport, a firm which controls a number of kinemas in West Cumberland, including four in Workington, two in Maryport, and one in Cockermouth.

The Alhambra has been under Mr. Forrester's management ever since it was first opened in 1910 as a public hall. It was one of the first halls in Cumberland to adopt moving pictures.

The control of the kinema was originally in the hands of Mr. Forrester and his father, who built the hall, but in 1921 it was vested in a private company which still exists.

ACCEPTANCE OF K.R.S. OFFER

Preliminary Meeting Shortly

JOINT DISCUSSION OF TRADE PROBLEMS BY THE C.E.A. AND THE K.R.S., AN IDEA INITIATED BY DAVID E. GRIFFITHS' MESSAGE TO E. J. HINGE READ TO THE BLACKPOOL CONFERENCE, ARE LIKELY TO BE QUICKLY DEVELOPED IN THE NEAR FUTURE

The C.E.A. President has replied to Mr. Griffiths' letter, and it is probable that a preliminary meeting between the two leaders will take place within the next few days.

It may be that an announcement to this effect will be made at the meeting of the C.E.A. General Council next week.

It is not likely that further steps will be taken beyond a preliminary meeting, in view of the imminence of the summer holiday season, but upon their conclusion the joint discussion of problems will go ahead in real earnest.

Both the President of the K.R.S. and the President of the C.E.A. hold each other in high esteem, and may be expected to bring to the problems discussed an entirely friendly atmosphere.

The move is welcomed by the C.E.A. branches.

Ray Johnston, president of Monogram

Essex Adopts Seat-Price Control

LONDON DELEGATION TO WEST HAM

Essex County Council at its meeting on Tuesday adopted its Entertainments Committee's recommendation to regulate the prices of seats in kinemas on similar lines to those recently brought into operation by the L.C.C. Whilst there have only been isolated complaints of the advance in prices when the demand upon accommodation is heavy, the Committee declares that this practice is in fact prevalent in Essex kinemas.

West Ham Deputation

Officers of the London and Home Counties Branch, C.E.A., formed a deputation of four to present to the West Ham Council on Tuesday last the attitude of exhibitors toward the proposed seat price rule which the Council contemplates adding to its licence conditions.

The officers forming the deputation were A. S. Moss, chairman (who presented the case for the exhibitors); A. Freedman, vice-chairman; E. Pashley Peall, member of the Executive; and Arthur Taylor, secretary.

THE INDEPENDENT PRODUCER'S PROBLEM IN U.S.

MONOGRAM CHIEF ON OPPORTUNITIES

PROBLEMS of producing independent product in America were discussed by Ray Johnston, President of Monogram Pictures Corporation, with a KINE. representative this week.

Monogram, said Mr. Johnston, is making thirty-two pictures for the 1939-40 product year, and anticipates a more successful season even than this year. "During the past six months we have made 66,000 dollars profit, and we are growing all the time."

I am over in this country in the first breathing spell I have had in years, to contact British exhibitors and survey the market. Luckily I was over here in time to go to Blackpool with W. J. Gell, who markets Monogram product in this country—an experience I greatly appreciated.

Mr. Gell's contract with Monogram has two years to run, and I anticipate that this contact will enable product in hand to be made with a better understanding of British requirements as a result.

Among our next year's pictures are four with Boris Karloff, four with Frankie Darro, and others with Jackie Cooper, Martin Spellman, Charles Bickford, Jean Parker, Jackie Moran and Marcia May Jones.

Among our subjects are "Rip Van Winkle," which, owing to its pictorial possibilities, we may make in Technicolor; "Murder in the Big House" (a Charles Bickford subject); "His Father's Son," and "Son of the Navy," two special vehicles for Martin Spellman, with whom we have a contract for three pictures a year.

The securing of stars to play in independent pictures is always a problem, but by spotting geniuses before the big corporations bid for them, or arresting the downward trend of those who have been in the employ of the big corporations Monogram has been able to present some very attractive interpretations in its pictures. Frequently by taking a player who has been discarded and giving him a different role we have been able to present quite a different person who is immediately sought for by the big corporations again.

Jackie Moran and Marcia May Jones will have as vehicles in their four pictures the sort of story that Charles Ray used to interpret so well. "Tomboy" is the first of these.

The fact that Monogram product goes into about 7,000 theatres in America of the family type is a warrant for its appeal in this country.

Mr. Johnston is staying in England a further twelve days before going to Paris to survey the Continental market. Then he will leave for America again.

BRISTOL'S STRONG PLEA FOR TRADE UNITY

THE success of the joint trade representations to the Chancellor regarding the proposed Excise Duties was mentioned by F. G. Chamberlain, Chairman of the Bristol C.E.A., as illustrating the benefits accruing to a member of the association. If anyone doubted its value, he said, let him consider the value of the money saved him in this matter alone. The subject of Television was discussed and a local committee set up.

MR. CHAMBERLAIN, in the course of his report on the Summer Conference, said that the removal of the Excise Duty should be a great lesson as to what could be done when all sections of the Trade worked together. He paid tribute to E. J. Hinge and D. E. Griffiths for their work in convincing the Government of the injustice of the duty.

Television Discussion

Touching on the report of the Television Committee, the Chairman said at present the C.E.A. and K.R.S. are working in harmony, but if renters got the idea that television would provide alternative programmes they might part company as the renters wanted to keep playing time for films as at present.

The question exhibitors had asked themselves was whether it was better to work with the B.B.C. to help develop television, or oppose it. One danger was that televised programmes could be shown at halls not subject to the same restrictions as kinemas and that outside halls might be booked for televised programmes.

G. H. BLACKBURN said he knew of an instance in London where six regular picture-goers had not visited a kinema since they had possessed a television set, and he thought it would prove a dangerous competitor, but that it would be better to go along with it than try to hold it back.

The meeting decided to consider appointing a local Television Committee at the next meeting.

Annual Inspection

It was stated that the Bristol Corporation had decided to test electrical equipments in every public hall, including kinemas in the city, annually by official electrical department, who would give a certificate if satisfied.

Gangway Concession

The SECRETARY read a letter from the Chief Constable stating that licensing justices had no objection to gangway ropes, provided they would sever at slight pressure, with ends falling clear of the floor.

Projectionists' Education

It was agreed to form a committee with a view to starting classes for projectionists, as the CHAIRMAN thought what was needed was a scheme of apprenticeship for projectionists.

The SECRETARY, reporting on emergency training for staffs, said they hoped to have the first class started in a fortnight.

Dickinson and Reddin on Paramount's Plans

Paramount's impressive programme for the 1939-40 season was outlined by Tony Reddin, publicity director, and R. Dickinson, sales manager, when they arrived back in this country from the company's Hollywood sales convention on Tuesday. With them was Will Fyffe, who had returned after finishing a major rôle in Frank Lloyd's "Ruler of the Seas" which Paramount expects to receive early in September.

Earl St. John, controller of theatres, David Rose, British production chief, Oswald Cohen, assistant sales manager, and R. Blaydon, British production executive, were among the reception party at Waterloo Station.

Interviewed by a KINE. representative, Mr. Reddin and Mr. Dickinson spoke enthusiastically of their company's six million pound production schedule which has been lined-up. Under this programme, over 60 first-class features are to be made, with 30 short subjects.

First of the big pictures to be delivered in this country—later in the month—will be "Beau Geste," made by William A. Wellman, with Gary Cooper, Ray Milland and Robert Preston heading a large cast. This will be followed by Frank Lloyd's "Ruler of the Seas," co-starring Douglas Fairbanks, Jun., Margaret Lockwood and Will Fyffe.

Steady progress is being made with the following outstanding subjects: "The Light that Failed," the Rudyard Kipling story, with Ronald Colman starred; and "White Flame," a Technicolor production, which will star Ray Milland under the direction of George Archainbaud.

Thirty-six other subjects have been decided upon, and, for the major part, stars and directors have been appointed.

Included in this budget are several imposing productions scheduled for the British unit.

Will Fyffe told the KINE. that he is due to start on his next film within two weeks, but this time it will be for 20th-Fox. The subject is "They Came by Night," to be followed by "Rob Roy," both to be made at Gainsborough studios.

I.R.A. ACTIVITIES

C.E.A. Precautions

Precautions which should be taken by exhibitors to safeguard their premises from possible damage by I.R.A. bombs form the subject of a letter sent out by C.E.A. headquarters to members this week.

The letter gives advice regarding the depositing by patrons of parcels for custody by the theatre authorities and with special regard to insurance of premises.

It is pointed out that not all insurance policies safeguard the insurer against riot and civil commotion, and C.E.A. members are advised to examine their policies to ascertain whether they are covered in this respect. In the event of persons not being so covered it is advised that steps be taken to ensure such cover.

The KINE. understands that such cover can be secured at a premium of 6d. per £100 insured.

TUESDAY'S NIGHT SHOW

Dodge City

First National. American. 104 (*A*). *Directed by Michael Curtiz. Featuring Errol Flynn, Olivia de Havilland and Alan Hale.*

SPECTACULAR period outdoor melodrama photographed in colour, telling of the adventures of three Western Musketeers and their contribution to the establishment of law and order in a growing cattle town. The plot is all the Westerns in one, and its prodigious scope is supported by fine, robust acting by an all-star cast, thrilling spectacle and, above all, glorious Technicolor. Seldom, if ever, has colour photography been so adroitly used.

A box-office triumph.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

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SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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A WELCOME ATTITUDE

DIPLOMATIC politeness one expects when the President of an Association refers to the leader of the other half of the Trade, but there was a great deal more than empty words in the matter and manner of E. J. Hinge's allusions to the K.R.S. chief at last week's banquet. This attitude was obviously inspired not only by his own genuine desire for a peaceful advance along a common front, but it also owed a great deal to the cordial tone of D. E. Griffith's telegram of greeting.

Let no enthusiast jump to the conclusion that the lion and the lamb are henceforth to be drawn together; that the perennial quarrels between the two groups are no more than past history. They are not, and never will be, as long as we are divided into buyers and sellers.

Nevertheless, it would be less than common-sense to ignore the new spirit which was evident in the public utterance of the C.E.A. President. He and his opposite number are essentially men of peace, and neither has the slightest tendency to aggression: they are, moreover, in a position to point to the recent action of the Chancellor of the Exchequer as justifying their general policy.

This is calculated to ensure a friendly respect from the ranks of their respective Associations, the most pugnacious of whom must admit the success of the co-operative movement in its last effort.

The testing time for the newly grown sentiment of fellowship is not yet, and none of us would like to take too much for granted. But it is certainly a fact that it is the intangible things that count, eventually, in such matters as the establishment of a bond of common interest.

Of one thing at least we can be certain; never in the Trade's history have the Presidents of the K.R.S. and the C.E.A. been two men so capable of being teamed together.

The Trade as a whole may be in a state of increased mental development, with a steadily growing political consciousness, but even if it were more advanced than it is, a great deal would depend upon the men at the head of affairs, and we are reasonably confident that the present state of our relations will not be diminished.

Blackpool's deliberations ranged over a fine wide field, and as topic after topic came up so did the automatic reaction to act together. Not that one could claim this to be the panacea for all Trade ills; observation and experience allow of no such generalisation. But the number of subjects open to a common line of thought was remarkable to those who had eyes to see.

The difficult matters, upon which the attitudes of renter and exhibitor can never be expected to coincide, are naturally of first-class interest, especially at a time of conference. But it was a striking evidence of a new unity of sentiment when one came to weigh up the real spirit which lay behind many of the speeches.

We hope the price paid for the present manifestation of unity will never be exacted again. To threaten the very life-blood of the whole Industry, as the Chancellor did in his Budget speech, was certainly a rough remedy for a body hitherto badly divided against itself.

But for good or ill, the impression has now been accepted that challenged by powerful outside influences the kinematograph Trade can, and will, unite.

Long Shots

MEETING MYRNA—TONY KIMMINS' OPERATION—AT THE N.S.C.—RICHARD NORTON'S NASTY ACCIDENT—CONFERENCE IMPRESSIONS—GRIERSON FOR CANADA?

SAM ECKMAN and Ben Goetz were M-G-M hosts at the reception for Myrna Loy on Monday. Myrna, with her unaffected good style, charmed everybody as completely as she did on her last visit four years ago. She is here on simple holiday with husband Arthur Hornblow, the Paramount producer—who did not, however, turn up at M-G-M's party. Mr. and Mrs. Hornblow have fitted Paris, the Norwegian fjords and London into a fortnight, without Myrna showing a hint of flurry or ruffle.

QUESTIONS buzzed round Myrna's reversion from her "perfect wife" rôles to the unpleasant socialite she plays in "The Rains Came," the picture she had just finished on loan to Twentieth Century-Fox. She confessed herself relieved at the change. But she was obviously looking forward as much as most people to "The Return of the Thin Man." "I want to go on making that series just as long as people want to go on seeing them," she said, and assured me that her partner, Bill Powell, "was showing the old Powell spirit before I left, and is quite ready to go to work again."

NOT until he had completed the last George Formby comedy, "Come on, George," at the Ealing Studios did Anthony Kimmins, popular director and author, reveal that he had known throughout the making of the film that he was to be operated upon as soon as he was through. He went straight into a Weymouth Street nursing home where he underwent a serious nasal operation which was the result of a bad motor smash he had three years ago.

TONY KIMMINS' condition immediately after the operation caused some anxiety to his many friends both inside and outside the Industry, but I am happy to report that he is rapidly mending and is now well on his way to complete recovery.

ON Monday evening Michael Balcon, on behalf of Ealing Studios, was a genial host to a party of Pressmen and film personalities at the National Sporting Club. The occasion was an exhibition bout of three rounds between young Jimmy Hanley, star of Balcon's boxing film "There Ain't No Justice," and Arthur Danahar.

NOBODY took the fight seriously, least of all the two participants who were more preoccupied in trying not to laugh than in hitting each other, but everyone agreed that it was a grand party and a very novel way of bringing the attention of the Press to the film which has been favourably reviewed in these pages quite recently.

PEN TENNYSON, 26-year-old director of the film, was there at one of the tables; so were (in Balcon's party) Walter Forde, Sir Seymour Hicks, Nova Pilbeam, Bill O'Bryen with his two partners, Edward and Mrs. Chapman, Beatrix Lehman and Anna Konstam. The National Sporting Club hold these fights in a ring erected in the centre of the grill-room of the Hotel Splendide, and they go on while dinner is served.

UNITED ARTISTS' English and European Sales Convention opens in London to-morrow with practically the entire British organisation in attendance. The managers of the Continental branches and chiefs of the Continental licensees will also be in London for the two-day (July 7-8) conference. Details of U.A.'s 1939-40 programme will be announced next week.

THERE was genuine sympathy and regret in everybody's heart and mind on Saturday last when the news came of Dicky Norton's bad motor accident down in Somerset. So recently at Blackpool, where he set out the problems and anxieties of film production so frankly, and won his hearers' attention and sympathy, he became so much more than a name, and won high esteem for his presentation of his subject.

HE had not been fit during the previous week—or, indeed, for some time—and a trip which should have combined business and recuperation was suddenly marred. He is still in Yeovil Hospital, from which I hear his condition has not ceased to cause anxiety.

WITH him were Dr. A. Galperson and two of his company's players, Liane Lindon and Zoe Rogers, the former a promising Swedish girl for whom an important future has been prophesied. No one of the party escaped injury—one can only hope that results may not be serious.

R. C. BROMHEAD

A SMALLER income and a bigger expenditure make Benevolent Fund finance a matter for anxiety to those who guide its destinies, not least Reginald C. Bromhead, its begetter and watchful guardian. Several factors have combined to produce this situation, and these help to emphasise the need of big support at the State, Kilburn, when the King and Queen will attend a performance in aid of the fund.

NEGOTIATIONS have been proceeding for some while, I am told, for a production association between Josef Somlo's company (G. and S. Films), and Alexander Korda. The proposed schedule, it is understood, covers seven subjects which, as well as those already announced by G. and S., will be handled by General Films. Zolly Korda will be his brother's representative on the new production unit.

E. J. CARPENTER tells me he has already made arrangements for the annual summer outing of the South Midlands C.E.A. branch. His members will, after a business meeting and a lunch in the vicinity, spend the afternoon of August 2 in the A.T.P. studios at Ealing, by the invitation of R. P. Baker. The Midlanders are looking forward to the visit; I believe Paul Robeson will be working.

THE recent question in the House of Commons alleging that kine pictures were being taken of people attending "Confessions of a Nazi Spy" at the Warner Theatre is causing considerable amusement in well-informed quarters. The actual fact is that the activities referred to are only those of an organisation run by unemployed studio cameramen, which specialises in action pictures of passers-by, who are handed a card requesting their patronage to the extent of one shilling for three enlargements from the 16 mm. film. There are several of these kine-cameramen stationed in Coventry Street, and the one in question has held the Warner pitch for several months.

LIKE yeast, a conference is most useful in its vitalising effect, which continues working long after the first working has died down. So I make no apology for harking back to the great Blackpool gathering of last week, which will, I prophesy, take its rank as one of the most successful ever arranged.

I BASE this judgment not so much on the work accomplished—nobody can appraise that for months yet—but upon the air of keenness and genuine interest which marked the visitors and delegates—many of whom were, comparatively speaking, back-benchers who rarely seek limelight. I have hardly missed a conference since Southampton, and I should call the spirit of last week's one of the best in the series.

AS a Southerner, I am always impressed by the restaurants of Blackpool, and particularly by their insistence upon chipped potatoes as the standard fare. With my eye on the never-varying announcements in the windows, I felt justified, as I left the great Lancashire pleasure city, in adopting as my motto, "Good-bye, Mr. Chips."

ALTHOUGH we may be confident that many useful steps forward will be made as a result of the assemblage, it is the human aspect that always makes its most vivid impressions. When our revered President, for example, was introducing Capt. Norton to his hearers a local Press photographer let off a magnesium flash. Hinge stopped in the middle of a sentence, and exclaimed, "My God! They're here at last."

HUMAN interest of another kind was conspicuous during two of the evening sessions, when Mrs. Ormiston and Mrs. Fred Carlton were the recipients of a constant succession of affectionate greetings. Both showed very clearly how they appreciated this evidence that their friends were not forgetting them.

HOW pleasant it was, by the way, to be able to congratulate Arthur Dent personally upon his marriage. In the course of the reception which followed the "Poison Pen" show, he and his bride (formerly Mrs. Linden) were greeted by friends from all quarters, and a new spirit was in the gathering as the news leaked out. If ever a man would show his wife how popular he is, it is surely on his return from the honeymoon, and the couple must have found it a very good evening.

WITHOUT the aid of long-focus lenses or infra-red emulsions, G.F.D. provided an excellent bit of long-distance kinematography at its Trade show on Wednesday. It was in the form of a newsreel of the Conference, photographed, processed and screened in Blackpool "in the record time of twenty-one years."

IT was, of course, the topical of the Conference of 1918 held at Blackpool, and as it was unspooled many pairs of eager eyes watched keenly at the hesitating or hurrying figures to catch a glimpse of themselves, or of some friend who had passed on beyond the scope of the kinematograph camera. Amusing or pathetic according to the point of view, but in either case intensely interesting and a fine bit of showmanship.

ANOTHER showmanship achievement which demands high praise was that by which, as exhibitors left the Trade show of "The Sun Never Sets," copies of the *Manchester Evening Chronicle* were placed in their hands, in which was a full-page review of the picture, with strong title line and illustrations from the film. The front page carried a double column portrait of C. M. Woolf, with a line linking up with the page review. Once again a very worthy effort.

THAT was a very cleverly designed trailer, too, which Universal had prepared to herald its coming programme. It was, of course, run at the "Sun Never Sets" show, and made a first-class impression; its reception was well deserved, for with people like Basil Rathbone and Deanna Durbin addressing their specialised audience direct from the screen, the impression of personal contact was immediate.

THIRTY pounds went to the Benevolent Fund as the result of the Annual Sweep at the Conference last week. Other beneficiaries were David L. Brown, of Western Electric, who gained the first prize of £25, and Eric Morrison, of the London office of the C.E.A. (who secured the first prize last year) walked off with the third prize of £10. The second prize, £15 (ticket 384), had not been claimed early this week.

ALTHOUGH it is rumoured that M-G-M British is considering production of its next subject at Pinewood, there is yet not definite news of the reopening of these studios. Meanwhile, I learn that the administrative block of offices adjoining the Pinewood Club has been leased to Lloyds. This arrangement, however, will not affect the studio facilities because each stage possesses separate unit offices. Studio administration is, of course, centred at Denham.

MY Canadian correspondent tells me that the name of John Grierson is being suggested for the position of Film Commissioner with the Canadian Government under the newly created National Film Board. It was John who presented recommendations to Hon. W. D. Euler, Minister of Trade and Commerce, following a tour of the country; and, based on his private report, the Minister introduced a Bill at the last session of Parliament providing for the establishment of the board, which has been invested with wide powers in the making, distribution and rental of Government sponsored films. The office of Commissioner is the only one for which provision is made for a salary, with the exception of clerical appointments. Mr. Grierson is expected to return to Canada in the near future.

A PUBLICITY manager who recently visited the North in connection with the exploitation of one of his company's pictures, tells a good story of his contact with a newspaper man whom he was supplying with a copy. This is a bit of a change," said the reporter, "usually I go to the theatre and the proprietor pushes a Press sheet into my hand and says: 'There's a' knows."

THE STROLLER

CLOSE-UPS

By

Screencomber

BARKING CREEK CRISIS

By Madame Blabloir

THROUGH confidential sources I learn a tense situation has developed following reports of increased activities in the free or independent hall, the Palatiolium, Barking Creek, which, it is stated, John Maxwell may be expected to occupy at an early date.

While no confirmation is forthcoming to substantiate these reports, observers claim that groups of Tartan Shirts, in mufti, are being drafted into the district in the guise of ordinary patrons. Their strong burr and rolling rrrrs make concealment difficult however, while significant, too, are the statements of local storekeepers, who are experiencing an unprecedented run on baggis, fresh droves of which are being driven into the district and slaughtered to meet the increased demand.

It is expected that a strongly worded note will be handed to the Tartan Shirts' chief requesting an outline of his territorial aspirations as they affect Barking Creek, and asking for an assurance that he will continue to respect the independence of the Palatiolium.

Oscar Deutsch is said to be in close touch with Arthur Jarratt, and overtures are being made to Sidney Bernstein, with a view to his joining in an encircling movement.

Over the luncheon table, the other day, Deutsch is said to have issued a warning couched in the strongest possible terms, in which he stated that any attempt to interfere with the independence of the Palatiolium would be regarded as an act of aggression and an encircling movement would begin right away.

Plans for such a movement, I am creditably informed, have already begun, and local bricklayers and building contractors are standing by, should an emergency arise. The Deutsch manifesto lays the whole matter out in the clearest possible terms, and will, I understand, be relayed from all B.C.C. stations in English and Scottish.

A Tartan Shirt spokesman when approached by one of my confidential observers, said, "Madame is barking up the wrong creek."

SHAME

PLEASE don't tell my mother I'm leading a life of sin;
Don't let on about the shameful business I am in.
Tell her I'm a burglar or just a common cheat,
But please don't tell my mother that I work in Wardour Street.

OUR FRENCH ADMIRER

Mon Ami Screencombre.

ON votre advice I have read your oh, so comique, funny column, and have reached as a conclusion that you English, if you find it so jolie have a plus grande sense of humour more than we ici, on the continent, give for you your credit.

However, please we will not talk of unpleasant things, but only of your trip de jour to our so belle Boulogne, over the week-end, when you get so well huiled that the local gendarmerie turn out the special escort of honneur to see you back to th. bateau—you look so beautiful and peacei.. lying there upon your stretcher that I almost cry.

But maybe I am what you call crying the stinking poissons? Here we see so many films peoples rushing off to Le Touquet for the busy week-end, and we so admire their strenuousness and conscientiousity in denying themselves a well-earned rest, so that they may earn enough at the tables to put the British film business back on its pieds.

Ah, oui! So many films peoples come here that I have the idea to ask our mayor whether in honour of your pictures folk he will not change the title of the ville from Boulogne-sur-Mer to Boulogne-sur-Merger. It is the bon idea, n'est ce-pas?

Votre Ami.

LONDON'S HOMAGE

CLARK GABLE and his bride, Carol Lombard, are said to be planning a European honeymoon, and as Clark hates crowds the following is meant purely as advice and is not intended to suggest that he is anything but welcome here:—

A word of warning, Mr. Gable,
Before you face that London rable
That gathers at our railway stations
To greet a star on such occasions. . . .

Take care when they meet one of your standing, Clark;
They whimper, then run round in circles and bark.
Of autograph albums there'll be a bombardment
And so, if you don't want your little Lombard bent . . .

Go on to China or Lima, Peru;
Anywhere frankly, except Waterloo.
Because—and, of course, this is only our thes—
We don't think you'll get out, excepting in p...es.

L.C.C. PROPOSAL TO RAID S.O. CINE. FUND

TO RECOUP COUNCIL EXPENSES

THAT the cost of administration in connection with Sunday opening of kinemas in London amounts to £4,000 a year emerges from a report presented on the question of seeking legislation to recoup the outlay from the contribution now allocated to the Cinematograph Fund.

The Entertainments Committee of the London County Council state that considerable expense devolves on the authority. Licensing authorities are empowered to charge fees for ordinary kinematograph licences but not for permission granted in respect of Sunday opening. Hence, the proposition to make representations to the Home Office on the subject.

The question has already been the subject of discussion between the London County Council and the adjoining licensing authorities and the County Councils' Association, who are also proposing to approach the Home Office.

The London authority permits about 320 kinemas to open on Sundays and the amount of contribution paid to charities by the licensees is about £120,000 a year. The checking of the numerous charity payments involves a great deal of work. There are more than 380 approved charities on the council's list. The amount collected by the council from licensees and transmitted to the Cinematograph Fund is about £6,300 a year, out of a total for the whole country of about £11,000 a year.

BENEVOLENT FUND FINANCE

Subscriptions Decrease

Reports of the Benevolent and Provident Funds published this week reflect the difficulties of keeping up income sufficiently to meet the growing number of calls on the resources of the two funds.

General relief payments in the Benevolent Fund accounts stand at £10,991 4s. 2d., against £9,575 6s. 11d. in the previous year, added to which there is a drop of £6,543 in income. It is pointed out that had it not been for income from investments there would have been a deficit of £1,000 on the year's working.

The decrease is due to fewer supplementary efforts and a drop of £415 under the heading of "Special Sunday and Other Performances," where 25 per cent. of total takings is allocated to the Benevolent Fund.

On the other hand, the K.R.S. arrangement, by which a payment to the Fund has to be made whenever films are provided free for entertainment, brought in £3,159 12s. 1d., an increase of £680. The Penny Staff Collection brought in £1,279 5s. 9d.

During the year 176 Provident Fund members applied for assistance and 171 non-members, while long-term beneficiaries numbered 128.

Subscriptions to "Glebelands" also show a decrease of £932 5s. 10d. compared with the previous year.

Provident Fund membership stands at 309, six fewer than at the beginning of the year. Of these, 714 were between 21 and 51 years of age, 74 being above that age.

FILMS DESTROYED

Scala, Dartford, Outbreak

Several reels of film were destroyed when fire broke out in the projection room of the Scala, Dartford, early on Monday afternoon. Due to the prompt action of the staff, the outbreak was confined and normal performances started at 3.45 p.m.

The fire started while the second operator was making up the programme and an explosion occurred in a container. When the chief operator saw the flames he smothered the reels and localised the fire, but at the same time suffered slight burns.

Ewan Shaw, the manager, helped to fight the outbreak, which was extinguished before the fire brigade arrived.

Columbia's International Convention

BIGGEST PROGRAMME IN FIRM'S HISTORY OUTLINED

COLUMBIA'S innovation of holding an International Convention at the Hotel Metropole, Brighton, proved an outstanding success. The novel change of venue synchronised with the striking new departure in the Company's future studio policy, the full details of which were outlined by J. A. McConville, Foreign Sales Manager, to an enthusiastic assemblage of over a hundred, including representatives from France, Belgium, Norway, Sweden, Denmark, Spain, Egypt, the entire British sales organisation and Head Office Executives and Departmental Chiefs.

Brighton station was festooned in honour of Columbia, the local shops displayed messages of welcome and free facilities were offered by the Mayor and Corporation to the recreational activities of the town. All the local newspapers carried big stories on the Convention arrangements and personnel.

On the Saturday evening the Mayor of Brighton, the Mayoress and leading celebrities of the town attended a dinner to welcome the delegates, officially, to Brighton.

The Clarence Room, where the Conference was held, was brilliantly decorated and, in opening the proceedings, Joseph Friedman, managing director of Columbia, whose happy return to full health was greeted with a big ovation, expressed his extreme pleasure in meeting all the boys in such congenial circumstances. "We are particularly fortunate," he said, "in having with us the chief of our foreign department, Mr. McConville, who has come straight from the New York Convention to give you news which I am sure, is going to make you very happy.

"Columbia is out for the biggest, most ambitious and most expensive programme in history."

Messages from New York were read by Mr. Friedman.

Jack Cohn wished all good luck to conventioneers and added "Get set for biggest year in Columbia history with unprecedented product line-up."

Mr. McConville emphasised his pleasure at being present at this, the first International Convention of this nature, he had attended. It was a revelation to him to see that grand organisation, gathered from all parts of the Continent, Egypt, Great Britain and Eire, to hear the details of Columbia's future plans, greater by far than in preceding years.

A pioneer in selling pictures in some way or other, since the formation of Columbia, Mr. McConville next dwelt on the early development of the company and paid a big tribute to Mr. Friedman's highly appreciated work for Columbia. When Mr. Friedman assumed control Europe was responsible for 10 per cent. to 15 per cent. of the company's business, but under his astute leadership this figure had now grown to 35 per cent. to 40 per cent.

Mr. McConville next gave a resumé of foreign conditions, as they affected the Industry.

Coming to the new season product Mr. McConville first told them that in a few years the company's budget figures had increased by more than five times.

"The coming year's budget sets an all-time high-record mark—it is over five million dollars more than that of any previous year! This is going to mean a tremendous job of work for all of you, but I am now going to tell you of the tools which will be put in your hands to enable you to do that job. I am confident that what you will hear will enthuse you as it has me, and that we shall have a grand year together."

Six important producers were contracted to the company. These are Frank Capra, Wesley Ruggles, Howard Hawks, Frank Lloyd, Rouben Mamoulian and Alexander Hall. The lining up of men of this calibre was a positive guarantee of output second to none.

"We are standing on top from now on," he said.

Every month Columbia would release at least one "prestige picture." This was not just a statement—it was a definite promise.

Already five pictures were in production, costing five million dollars, and the schedule was being carefully arranged to allow for a continual and regular supply of super-class films.

"Frank Capra was now well in production with 'Mr. Smith Goes to Washington,' and reports from the studios assured him that in this film Hollywood's acknowledged greatest director was making his masterpiece of all time. The story was another fine human story, such as Capra delights in. It was going to be another 'Mr. Deeds,'

"Golden Boy"

"Rouben Mamoulian, whose name has been associated only with outstanding productions, including such pictures as 'Dr. Jekyll and Mr. Hyde,' and 'Queen Christina,' had an attractive subject, "Golden Boy," well advanced. The long wait occasioned by the international search for a suitable player to portray the taxing title rôle was well worth while, for the ultimate selection—a 21-year-old unknown, named William Holden—has turned out a rare screen find. His handling of the conflicting emotions of the dual character of the young violinist-prizefighter is said to compare very favourably with the acting of Barbara Stanwyck and that seasoned trouper, Adolphe Menjou, who are co-featured with him."

Mamoulian's next assignment for the company will be "Singapore," a story rich in drama, intrigue, adventure and romance.

"Arizona"

Wesley Ruggles will make two pictures for Columbia this year. The first, titled "Arizona," now in preparation, will tell the roaring, lusty story of the West during the American Civil War. Written by Clarence B. Kelland, author of "Mr. Deeds," this is the type of outdoor physical picture with which Mr. Ruggles hopes to surpass memorable standards set by other pictures of this nature. Jean Arthur will be surrounded by an outstanding cast.

Frank Lloyd's First

Another distinct triumph for Columbia is the signing of Frank Lloyd, who will direct two pictures. His first is a humanely dramatic story of love and sacrifice set against the pageantry of America from 1750 to the turn of the century. It is a thrilling story of the beginnings of the United States.

"The Tree of Liberty," which has the same title as the book, was written by Elizabeth Page, who worked for five years on the research and writing of this 1,024-page novel, into which is woven a poignant romance, involving an adventurous, liberty-loving frontiersman and a girl whose background is that of the Virginian aristocracy.

Cary Grant Starring Again

Howard Hawks, for many years an outstanding director of pictures of size, has consistently hit a popular note of entertainment. His latest picture, "Only Angels Have Wings," which is playing to record business all over America, proves this. The next Hawks picture, "The Bigger They Are," goes into production in June. It has a high note of melodrama, a contrasting mood of comedy and fascinating romantic motivation. Cary Grant will star.

A Director of Great Promise

Alexander Hall, a director who is now riding high on the crest of success, for his recent work for Columbia, has just com-

Continued on page 30

The latest photograph taken in Hollywood before the British delegates to Paramount's Hollywood Convention left for England on their homeward journey. Tony Reddin, director of publicity, and "Dickie" Dickinson, general sales manager, are seen with Adolph Zukor on the RULER OF THE SEAS set with Will Fyffe, Douglas Fairbanks, Jun., Margaret Lockwood and Frank Lloyd, director

SWANSCOMBE HALL

Opened by Woman M.P.

The Wardona, Swanscombe, another unit of the growing group of small kinemas in Kentish villages and industrial centres, directed by Harry Ward, was opened on Monday evening by Mrs. Jennie Adamson, M.P. for the Dartford Division of Kent, in which Swanscombe is included. It takes the place of the former Jubilee picture house.

The kinema occupies a site in Ames Road, Swanscombe, and notwithstanding its moderate capacity has features usually associated with the super. An instance of this is the ladies' cosmetic room, which, although small, is adequately fitted for its function.

"The Lady Vanishes" was the opening feature picture.

NOTTINGHAM'S LATEST KINEMA

A notable addition to Nottingham's picture houses was made last week with the opening of the Windsor, in Hartley Road, Radford. The chairman of the company, A. Pilkington, has with him as co-directors H. Pilkington and G. Pilkington. The architects are Alfred J. Thraves and Son, of Friar Lane, Nottingham.

A Methodist chapel and school formerly occupied the spot. Accommodation is provided for 850 people, 600 being on the ground floor.

The glazed terra cotta brick frontage incorporates a tower 67 ft. high, and a canopy shelter runs along the Wilton Road side.

The whole of the electrical work has been carried out by Pearson Bros., Ltd., of Long Row.

The manager is Mr. Daniels, of Olympia and Palace Theatres, Bulwell. Admission prices are 6d., 9d., and 1s.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 6 AND WED., JULY 12

Harry Carey and Charles Bickford in STREET OF MISSING MEN (British Lion).

Thursday

Charlie Chan in Reno (*20th Century-Fox*)

Century Theatre, Soho Square. **11 a.m., 3 p.m., and 8.30 p.m.**

Cast: Sidney Toler, Ricardo Cortez, Pauline Moore, Kane Richmond, Slim Summerville, Phyllis Brooks, Sen Yung and Eddie Collins. **Director:** Norman Foster.

In "Charlie Chan in Reno," the detective comes to the help of a friend whose wife is being held for murder. The killing had taken place at a hotel in Reno, a hot-bed of gossip, petty jealousy and intrigue.

It transpires that several people would benefit by the death of the victim, but the weight of evidence is directed against the accused woman. It is Chan who finds fresh clues, makes his own deductions, and reveals the culprit.

Riding High (*British Lion*)

Piccadilly Theatre. **3 p.m.**

Cast: Claude Dampier, Helen Haye, John Garrick, John Warwick, Kathleen Gibson, Billy Merson and Mai Bacon. **Director:** David MacDonald.

A comedy dealing with life in the gay 'eighties in a small English village. The introduction of the penny-farthing bicycle to the village causes a sensation, and immediately races are organised, and excitement reaches fever pitch.

John Garrick, the village blacksmith, is in love with Kathleen Gibson, ward of Helen Haye, the lady of the Manor. John Warwick is his rival, and if he is to remain at his job as steward to the Manor—he has been embezzling money—it is necessary for him to win the race. Claude Dampier plays the part of the kindly solicitor, who favours the blacksmith, and does his very best to aid his friend win the race so that he can marry the girl of his choice.

Missing Daughters (*Columbia*)

Cambridge Theatre. **3 p.m.**

Cast: Richard Arlen, Rochelle Hudson, Marian Marsh, Isabel Jewell, Edward Raquello, Dick Wessel, Eddie Kane, Wade Boteler, Don Beddoe, Claire Rochelle. **Director:** C. C. Coleman, Jun.

Thousands of people disappear without a trace every year. In every big city police have long lists of missing girls who are anxiously sought. There seems to be some sort of despairing hysteria which grips a young girl when she realises that her dreams of stage prominence and popularity are not going to be fulfilled. Too often the girl tries to hide her failure from friends and relatives by disappearing from sight.

The inner workings of the American Bureau of Missing Persons, that colourful and efficient section of the metropolitan police department which handles the cases of these vanished girls, will be shown on the screen in Columbia's "Missing Daughters," which centres on a young girl who has left her home to be a dancer. Months later her body is found in the river. Although official records list her death as suicide, Rochelle Hudson, as the girl's sister, refuses to believe in the verdict. Her efforts to find out the truth coincide with an anti-crime drive undertaken by an "air columnist," played by Richard Arlen. Together they solve the case of the young dancer and explode political dynamite, which lends added drama to the tense film.

Blind Alley (*Columbia*)

Cambridge Theatre. **8.30 p.m.**

Cast: Chester Morris, Ralph Bellamy, Ann Dovak, Joan Perr, Melville Cooper, Rose Stradner, John Eldridge, Ann Doran, Marc Lawrence, Stanley Brown, Scotty Beckett, Milburn Stone, Marie Blake. **Director:** Charles Vidor.

Something entirely new in crime films, "Blind Alley" combines smashing action with a subtle mental conflict which has been hailed as unique in motion picture history.

Bellamy and Morris are the protagonists of the film. Bellamy is seen as a young professor of psychology, entertaining several guests one evening at his secluded lakeside home, which is invaded by Morris, a notorious killer, who has broken jail earlier in the same evening. Accompanied by three of his mob the gunman "takes over" the house, to await a motorboat in which he is to escape. A skilled psychologist, Bellamy probes the killer's subconscious mind. Morris, prompted by his vanity, responds. Soon, as he stands completely revealed to himself, Morris is a greatly changed figure, and the ensuing events and climax are truly startling.

"The House That Jack Built" and "Screen Snapshots No. 73" are the two shorts to be screened with "Blind Alley."

Friday

Street of Missing Men (*British Lion*)

Piccadilly Theatre. **3 p.m.**

Cast: Charles Bickford, Tommy Ryan and Harry Carey, Ralph Bellamy, John Gallaudet, "Big Boy" Williams and Nana Bryant. **Director:** Sydney Salkow.

This fast-moving action gangster picture tells the story of a gang leader (Charles Bickford) who comes out of gaol with the idea of avenging himself on the crusading newspaper magnate (Harry Carey) who sent him to prison. On his way he watches a gang wrecking a newspaper stand, and a small paper boy, Tommy Ryan, trying to defend himself. Bickford saves the boy, and finds that he works for the man he is going to kill. Carey persuades Bickford to work for him, and the latter agrees, believing that he can hurt the newspaper owner more by wrecking his paper from the inside and get paid for it at the same time. But Tommy's hero worship and Carey's kindness make the gangster forget his own bitterness, and when the gangsters, whom Carey is trying to expose, attempt to wreck the newspaper and Tommy is shot, Bickford goes into the newspaper office, which has been set on fire, rescues Carey, and saves the papers which will send the gang to gaol, but loses his life.

Unusual Occupations (*Grand National*)

Own Theatre. **3 p.m.**

This series of six one-reelers deals with the unusual way in which some people earn a living or spend their leisure time. Photographed in Cinecolor, each of the six in this series introduces people in every conceivable part of the world who have hit upon an original way of earning a living or else introduces a well-known film star who occupies his or her spare time in some odd way. Warren William, Buck Jones, Edgar Bergen, Jean Parker and Lucien Littlefield are some of the well-known names that appear in unusual occupations. An amusing commentary rounds off the entertainment contained in this series.

Tuesday

Young Mr. Lincoln (*20th Century-Fox*)

11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.
Century Theatre, Soho Square.

Cast: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan, Richard Cromwell, and Eddie Quillan. **Director:** John Ford.

The taut, virile nature of the story admirably suits the genius of Henry Fonda, as the young, long-legged lawyer in a small town in Illinois. American critics gave his performance tremendous praise.

In "Young Mr. Lincoln," which tells an exciting two-fisted story of the youth of the great American, Fonda is shown first as a young man in New Salem, where he is in love with Ann Rutledge (Pauline Moore), who encourages him in his ambition to study law. Ann dies, and Lincoln presses ahead with his work, moving to Springfield, Illinois, where he begins to practise as a lawyer.

In Springfield young Lincoln becomes a well-known figure in the town because of his honesty and force of character as well as his homespun wit. During a celebration in the town a man is murdered, and two youths, Adam and Matt Clay, are arrested. Lincoln takes up their case because he sympathises with their mother, Alice Brady. He has to fight mob opinion, and save the boys from lynching, but he goes ahead. Lincoln's wisdom and sincerity bring him victory in the end, and justice is done. The climax is said to bring the vigorous story to a powerful close.

Undercover Doctor (*Paramount*)

Cambridge Theatre. **7 p.m.**

Cast: Lloyd Nolan, Janice Logan, J. Carrol Naish, Heather Angel, Broderick Crawford, Robert Wilcox, Richard Carle. **Director:** Louis King.

A dramatic story, based on an actual incident, as recorded in Chief G-man J. Edgar Hoover's book, "Persons in Hiding," forms the theme of "Undercover Doctor."

Unsuccessful in his efforts to establish himself as a prominent physician, a brilliant surgeon becomes associated with a gang of criminals as their "undercover" doctor and employs his lucrative though illegal fees to establish a fashionable practice. Neither he nor his crooked associate are suspected of any shady activities, but in a raid on the chief gangster's hide-out several innocuous-looking objects are discovered by the G-men, who find in them evidence sufficient to put an end to the criminal partnership of "undercover" doctor and corrupt civic leader.

The G-men have been tipped off by the doctor's nurse when she discovers her employer's duplicity, and she informs the authorities in the hope that the gang will be cleaned up and the doctor released from his shady associations.

J. Carrol Naish gives an amazing performance in the title-rôle, and cast in the rôle of nurse is Paramount's latest film find, lovely, talented Janice Logan, who gives an unusually fine performance in her first film rôle.

Wednesday

Tarzan Finds a Son (*M-G-M*)

Cambridge Theatre. **6.30 p.m.**

Cast: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Ian Hunter, Henry Stephenson, Frieda Inescort, Henry Wilcoxon, Laraine Day and Morton Lowry. **Director:** Richard Thorpe.

The new "Tarzan" picture is based on a plot which mingles the adventurous thrills of previous Tarzan hits and adds to them a dramatic theme which knits the many hair-raising incidents into a satisfy whole. The drama centres around a boy they rescue; Tarzan's early rebellion at the thought of an addition to his family; and then his fierce fondness for the youngster to the point of risking his life time and again to save the boy from danger.

A white hunting expedition invades their jungle fastness in search of a lost 'plane and any of its survivors. Actually, the "Tarzan" baby is the only survivor, and both Tarzan and his mate try to send them away, but the unwelcome visitors recognise the boy and claim him with the intention of securing for themselves the fortune to which he is heir.

Maureen O'Sullivan thinks the boy will be better for going back to his own folk, and promises to lead the party out of the wilderness. They are captured by a wild tribe, who have the reputation of mummifying their victims. Moreover, it becomes clear that the boy would not be in good hands if he went with the white folks, and she therefore helps him to escape. He flees to Tarzan, and they charge the native village, with the help of an elephant, and rescue Jane and the members of the party, but not until one of the most unusual terror-magic ceremonies is screened, with unforgettable thrills.

A scene from UNDER COVER DOCTOR, from J. Edgar Hoover's "Persons in Hiding" with Lloyd Nolan and Janice Logan (Paramount).

NEW PRODUCT ANALYSED

DRAMA

Charlie Chan in Reno
Missing Daughters
Blind Alley
Street of Missing Men
Young Mr. Lincoln
Undercover Doctor
Tarzan Finds a Son

COMEDY

Riding High

NEW GARBO FILM STARTS

THREE DIRECTORS WORK ON "GONE WITH THE WIND"

PRODUCTION has started on "Ninotschka," Greta Garbo's new starring picture for Metro-Goldwyn-Mayer. This film, directed by Ernst Lubitsch, and based on an original story for the screen by Melchior Lengyel, marks Miss Garbo's first rôle since "Marie Walewska." Melvyn Douglas and Ina Claire have the leading rôles in support of the star, and the cast includes Sigmund Rumann, Gregory Gaye, Paul Ellis, Rolfe Sedan and Felix Bressart. Sidney Franklin is the producer.

Three Directors on One Film

With Victor Fleming and Sam Wood directing independently, two first units have gone into production on Selznick International's "Gone With the Wind," which Metro-Goldwyn-Mayer will release. Wood handled the directorial assignment on the picture temporarily while Fleming was ill.

A third unit, directed by William Cameron Menzies, will continue shooting montage sequences and atmospheric scenes.

Sequences in which Clark Gable and Vivien Leigh do not appear together will be shot simultaneously by the two directors, each with one of the stars of the picture.

The cast to which Ona Munson has been added in the rôle of Belle Watling now comprises Clark Gable as Rhett Butler, Vivien Leigh as Scarlette O'Hara, Leslie Howard as Ashley Wilkes, and Olivia de Havilland as Melanie.

"The Women"

Margaret Dumont, famous foil for the Marx Brothers, has been signed for an important rôle in the beauty shop sequence of "The Women," starring Norma Shearer, Joan Crawford and Rosalind Russell.

As the impulsive Mrs. Wagstaff, who attempts vainly to keep looking as young as her husband, 15 years her junior, the characterisation provides ample opportunity for the type of comedy in which she has won fame. Theresa Harris, who appeared in "Tell No Tales," will portray the sprightly attendant at the salon whose quick wit serves to provide many top-line laughs. The rôle of Princess Tamara will be played by Suzanne Kaaren, recently seen in "Idiot's Delight."

Mickey Rooney Impersonation

Eddie Leonard, one of the greatest minstrel men and vaudeville headliners who ever lived, will be impersonated by Mickey Rooney in his current Metro-Goldwyn-Mayer picture, "Babes in Arms." Mickey will sing Leonard's famous hit of 25 years ago, "Ida," and is being coached for his performance by a group of old-time vaudeville performers who appear in the picture, including George McKay, Irene Franklin, Harry Fox, and Charles Winninger, who plays Mickey's father.

Celebrated personalities of the minstrel days also will be impersonated by juveniles in a minstrel show sequence. Roger Edens has written a new song, "My Daddy Was a Minstrel Man," to be sung by Judy Garland, who will appear in blackface.

"Thunder Afloat"

Phillip Terry, who was recently seen as the romantic interest opposite Una Merkel in "On Borrowed Time," has been cast in "Thunder Afloat," a naval drama, as one of two naval officers who attempt to requisition Wallace Beery's tug for war use and are thrown off it. He joins a cast which includes Chester Morris, Virginia Grey, Regis Toomey, Carl Esmond, John Qualen, and Clem Bevans. George Seitz is directing.

Ruth Hussey Signs

The romantic lead opposite Edward G. Robinson in his new starring picture, temporarily titled "Blackmail," will be played by Ruth Hussey, who appeared in M-G-M's "Maisie."

"They All Come Out" Starts

"They All Come Out," a picture with a prison background, has started production with Rita Johnson and Tom Neal in the leading rôles. This picture is being filmed with the co-operation of the Federal Bureau of Prisons and the Federal Bureau of Investigation in the United States. Jacques Tourneur is directing the production. Jack Chertok is the producer.

Ann Rutherford, Mary Beth Hughes, Tom Brown and Richard Carlson have been added to the cast of Metro-Goldwyn-Mayer's "These Glamour Girls," which will feature Lew Ayres and Lana Turner. Gloria Holden, Astrid Allwyn and Cliff Clark have joined the "Miracles For Sale" unit.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period May 24 to June 27. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
MAY 25.				
Jamaica Inn	A.B.P.C.	Mayflower Pictures.	9,543	Br./TR.1895
The Immortal Brush, No. 3.	First National	Inspiration Films	935	Br./R. 1901
MAY 30.				
The Missing People	Grand National	Jack Raymond Productions.	6,322	Br./R. 1902
MAY 31.				
Tunes of the Times	Paramount	Inspiration Films	1,622	Br./R. 1907
Animal Moments, No. 1	Twentieth Century-Fox.	Associated Independent Producers.	941	Br./R. 1906
The Voice of Europe, No. 1—Czecho-Slovakia and Hungary.	General F.D.	Frank A. Richardson, R. E. Jeffrey and Eric Barrow.	1,665	Br./R. 1914
JUNE 1.				
The Voice of Europe, No. 2—Alsace Lorraine.	,,	,,	1,668	Br./B. 1915
JUNE 3.				
Two Days to Live	Anglo American	Venture Films	4,200	Br./E. 1925
Trouble for Two	,,	,,	4,014	Br. E. 1926
JUNE 5.				
West of Inverness	Technique	Stephen Durell	1,000	Br./R. 1927
JUNE 9.				
Pathe Pictorial (Nos. 157/169) series:—				
Pathe Pictorial, No. 165.	Pathe	Pathe	861	Br./R. 1932
Pathe Pictorial, No. 166.	,,	,,	842	Br./R. 1933
At the Circus	New Realm	John George Taylor and Standard International Pictures.	1,725	Br./R. 1934
JUNE 10.				
I Killed the Count	Grand National	Grafton Films	8,024	Br./R. 1935
Good-Bye, Mr. Chips	M-G-M	M-G-M	10,227	Br./TR. 1936
JUNE 16.				
Point of View, No. 1	Denning Films	Spectator Short Films.	1,552	Br./R. 1950
Point of View, No. 2	,,	,,	1,689	Br./R. 1951
Point of View, No. 3	,,	,,	1,559	Br./R. 1952
JUNE 17.				
The Gang's All Here	A.B.P.C.	A.B.P.C.	6,877	Br./DR. 1954
JUNE 19.				
The Good Old Days	First National	Warner Brothers First National Productions.	7,129	Br./DR. 1955
Pathe Pictorial (Nos. 157/169) series:—				
Pathe Pictorial, No. 167.	Pathe	Pathe	868	Br./R. 1956
Pathe Pictorial, No. 168.	,,	,,	848	Br./R. 1957
Pathe Pictorial, No. 169.	,,	,,	863	Br./R. 1958
JUNE 21.				
Ware of the Earth	M-G-M	British Foundation Pictures.	1,890	Br./R. 1990
JUNE 22.				
Zoo in Spring	Warner Bros.	Associated Independent Producers of Great Britain.	1,840	Br./R. 1995
Whose Promised Land?	Kinograph	School Films	1,785	Br./R. 1996
Arctic Highway	,,	East Anglia Films.	1,576	Br./R. 1997
Isles of the West	,,	Cuthbert John Cayley.	1,507	Br./R. 1998
Music Hall Parade	Butcher's	Butcher's	7,300	Br./E. 2000
JUNE 23.				
Secret Journey	Anglo-American	Anglo-American	6,045	Br./E. 2001
The Four Just Men	A.B.F.D.	Ealing-Studios	7,628	Br./DR. 2002
There Ain't No Justice	,,	,,	7,262	Br./R. 2003
Speed the Plough	,,	Strand Film Co.	1,928	Br./R. 2004
Sea Lights	,,	John Eldridge and Martin Curtis.	1,348	Br./R. 2005
FOREIGN.				
MAY 24.				
Panama Patrol	Grand National	Fine Art Pictures	6,274	F. 1882
Frontier Scout	,,	,,	5,723	F. 1883
Union Pacific	Paramount	Paramount	12,132	F. 1884
Popular Science J. 8-3	,,	,,	947	F. 1885
Yes, We Have no Bonanza.	Columbia	Columbia	1,445	F. 1886
A Night at a Music Hall	,,	,,	958	F. 1887
Boom Goes the Groom	,,	,,	1,559	F. 1888
Saved by the Belle	,,	,,	1,562	F. 1889
Bear Tales	,,	,,	647	F. 1890
A Star is Shorn	,,	,,	1,531	F. 1891
Gorilla Hunt	,,	,,	695	F. 1892
A Fat Chance	First National	Vitaphone	1,637	F. 1893
Hamateur Night	,,	,,	694	F. 1894
MAY 25.				
The Family Next Door	General F.D.	Universal	5,522	F. 1896
Big Town Czar	,,	,,	6,005	F. 1897
Mystery of the White Room.	,,	,,	5,043	F. 1898
East Side of Heaven	,,	,,	7,914	F. 1899
Naughty But Nice	First National	Warner Bros.	8,010	F. 1900
MAY 30.				
Elephants Never Forget	United Artists	Hal Roach Studios	6,553	F. 1903
Innocence	Cosmopolitan F.D.	A. B. Film	7,350	F. 1904
Grand Jury Secrets	Paramount	Paramount	5,926	F. 1905
Paramount Pictorial P.8-6.	,,	,,	856	F. 1906
MAY 31.				
Rose of Washington Square.	Twentieth Century-Fox.	Twentieth Century-Fox.	7,764	F. 1909
The Return of the Cisco Kid.	,,	,,	6,377	F. 1910
The Fighting Deputy	Equity British	Spectrum Picture	5,200	F. 1911
Where the West Begins	Harry Curry	Monogram	4,892	F. 1912
Stars Over Arizona	,,	,,	5,575	F. 1913
JUNE 2.				
Customers Wanted	Paramount	Paramount	650	F. 1916
Invitation to Happiness	,,	,,	8,904	F. 1917
Gals and Gallons	General F.D.	Universal	1,578	F. 1918
The One Armed Bandit	,,	,,	634	F. 1919
Café Boheme	,,	,,	1,565	F. 1920
Charlie Cuckoo	,,	,,	649	F. 1921
Swing Sanatorium	,,	,,	1,592	F. 1922
Donald's Cousin Gus	RKO-Radio	Walt Disney Productions.	681	F. 1923
Donald's Penguin	,,	,,	704	F. 1924
JUNE 5.				
The Jones Family in Hollywood.	TwentiethCentury-Fox.	TwentiethCentury-Fox.	5,416	F. 1928
JUNE 6.				
It's a Wonderful World	M-G-M	M-G-M	7,729	F. 1929
The Little Goldfish	,,	,,	716	F. 1930
JUNE 8.				
Mechanix Illustrated No. 3.	First National	Vitaphone	914	F. 1931
JUNE 12.				
Tell No Tales	M-G-M	M-G-M	6,228	F. 1937
Nellie of the Circus	General F.D.	Universal	654	F. 1938
Pharmacy Frolics	,,	,,	1,054	F. 1939
Crackpot Cruise	,,	,,	603	F. 1940
With Best Dishes	,,	,,	1,572	F. 1941
Lone White Sail	Progressive Film Institute.	Soyuzdetfilm	7,787	F. 1942
Carrefour	United Curzon	British Unity Pictures.	6,656	F. 1943
JUNE 13.				
Femme Du Boulanger	Unity Films	Les Films Marcel Pagnol.	10,540	F. 1944
JUNE 14.				
The Man Who Dared	Warner Bros.	Warner Bros.	5,283	F. 1945
Count Me Out	,,	,,	666	F. 1946
Jimmy Dorsey and Orchestra.	,,	,,	828	F. 1947
JUNE 15.				
Confessions of a Nazi Spy.	First National	,,	9,152	F. 1948
Mechanix Illustrated No. 4.	,,	Vitaphone	895	F. 1949
JUNE 16.				
The City of Snows	International Film Renters.	Spoldzielnia Autorow Filmowych.	715	F. 1953
JUNE 19.				
Bridal Suite	M-G-M	M-G-M	6,288	F. 1959
Rural Hungary	M-G-M	Fitzpatrick Pictures.	837	F. 1960
The Gorilla	Twentieth Century-Fox.	Twentieth Century-Fox.	5,947	F. 1961
Costa Rica	Paramount	Paramount	821	F. 1962
Music Through the Years	,,	,,	924	F. 1963
So Does an Automobile	,,	,,	567	F. 1964
Land of Inca Memories	,,	,,	839	F. 1965
Paramount Pictorial P. 8-8.	,,	,,	872	F. 1966
Leave Well Enough Alone.	,,	,,	532	F. 1967
Circus Co-Ed	,,	,,	889	F. 1968
Champagne Waltz or L. Welk.	,,	,,	875	F. 1969
The Sporting Irish	,,	,,	856	F. 1970
Juarez	Warner Bros.	Warner Bros.	11,408	F. 1971
It's an Ill Wind	,,	,,	673	F. 1972
Sweepstakes Winner	,,	,,	5,789	F. 1973
The Fighting Judge	,,	,,	1,131	F. 1974
Porky the Gob	,,	,,	711	F. 1975
Hotel Du Nord	United Curzon Corp.	S.E.D.I.F.	8,426	F. 1976
JUNE 20.				
The Renegade's Revenge	General F.D.	Universal	1,875	F. 1977
The Flaming Forest	,,	,,	1,883	F. 1978
The Oregon Trail (serial):—				
The Brink of Disaster	General F.D.	Universal	1,912	F. 1979
Thundering Doom	,,	,,	1,855	F. 1980
The Menacing Herd	,,	,,	1,741	F. 1981
Indian Vengeance	,,	,,	1,826	F. 1982
JUNE 21.				
Radio Hams	M-G-M	M-G-M	916	F. 1983
Prophet Without Honour	,,	,,	967	F. 1984
Home Early	,,	,,	773	F. 1985
Hollywood Hobbies	,,	,,	878	F. 1986
Dark Magic	,,	,,	912	F. 1987
Cousin Wilbur	,,	,,	941	F. 1988
Angel of Mercy	,,	,,	919	F. 1989
JUNE 22.				
Tax Trouble	Warner Bros.	Warner Bros.	917	F. 1991
The Night Intruder	,,	,,	1,005	F. 1992
Music with a Smile	,,	,,	936	F. 1993
Home Cheap Home	,,	,,	1,659	F. 1994
East of the West	Kinograph	Victor Rich	1,618	F. 1999
JUNE 23.				
Among those Present	A.B.F.D.	Modern Film Corp.	5,166	F. 2006
The Terror of Tiny Town	,,	Principal Productions.	5,210	F. 2007
Golden Ghost	,,	Ideal Picture Corp.	2,067	F. 2008
The River of Death	,,	,,	2,556	F. 2009
Maisie	M-G-M	M-G-M	6,610	F. 2010
Only Angels Have Wings	Columbia	Columbia	10,881	F. 2011
Peaceful Neighbours	,,	,,	738	F. 2012
Screen Snapshots No. 71	,,	,,	920	F. 2013
Small Fry	Paramount	Paramount	711	F. 2014
JUNE 26.				
Arizona Wildcat	Twentieth Century-Fox.	Twentieth Century-Fox.	6,224	F. 2016
The Oregon Trail (serial):—				
Trail of Treachery	General F.D.	Universal	1,808	F. 2017
Redskins' Revenge	,,	,,	1,636	F. 2018
JUNE 27.				
Beethoven	United Curzon Corp.	Titra Film	7,110	F. 2019
Hold Your Breath	Paramount	Paramount	855	F. 2020
Captain Fury	United Artists	Hal Roach Studios	8,338	F. 2021

The registration particulars of Parts 1 to 8 of the series entitled "Sportsmen All" (Br. 16111 to Br. 16118 respectively), have been amended, and the films are now also registered separately as:—

Champions of Sport No. 1	1,000 feet	Br. 16111
Champions of Sport No. 2	1,050 feet	Br. 16112
Champions of Sport No. 3	1,030 feet	Br. 16113
Champions of Sport No. 4	1,010 feet	Br. 16114
Champions of Sport No. 5	1,000 feet	Br. 16115
Champions of Sport No. 6	1,007 feet	Br. 16116
Champions of Sport No. 7	964 feet	Br. 16117
Champions of Sport No. 8	1,030 feet	Br. 16118

The registration of the film "Double Crime Sur La Ligne Maginot" (F. 15072) has been amended as under:—

Double Crime Sur La Ligne Maginot	9,270 feet	French Version
Double Crime in the Maginot Line	8,436 feet	English Version

The registration of the film "The Londoners" (Br./E. 1747), has been amended, as follows:—

Long Version	3,300 feet
Short Version	2,058 feet

The length of the film "Four Feathers" (Br./TR. 1854) has been altered to 10,381 feet.

The registration of the film "Rebellious Daughters" (F. 980) has been amended as follows: Long Version, 6,314 feet Short Version, 5,377 feet.

The registration particulars of the film "The Penny Pool" (Br. 14869) have been amended, and the film is now also registered in part, as follows:—

Music Hall Personalities No. 7	1,521 feet
Music Hall Personalities No. 8	1,640 feet
Music Hall Personalities No. 9	1,459 feet
Music Hall Personalities No. 10	1,632 feet
Music Hall Personalities No. 11	1,615 feet
Music Hall Personalities No. 12	1,626 feet

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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THE KINEMATOGRAPH WEEKLY

FILM IN

TRADE SHOW OFFERS—

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Among Those Present ..	A.B.F.D. ..	58 min.	U	5,166 ft.	Evelyn Venable, Grant Mitchell, Betty Roadman	Fair support for the unsophisticated. Nothing to harm youngsters	June 8, 1939	Not Fixed
Arizona Wild Cat ..	20th Century-Fox	68 min.	U	6,224 ft.	Jane Withers, Leo Carrillo, Henry Wilcoxon	Excellent mass and family fare. Great for youngsters	June 29, 1939	Not Fixed
Beethoven	Curzon United	75 min.	U	7,000 ft.	Harry Baur, Annie Ducaux	Sound specialised hall booking	June 22, 1939	Not Fixed
Bridal Suite	M-G-M ..	70 min.	A	6,268 ft.	Robert Young, Annabella, Walter Connolly	Safe comedy star booking for the masses. Nothing to harm youngsters	June 22, 1939	Nov. 13, 1939
Captain Fury	United Artists	92 min.	A	8,338 ft.	Brian Aherne, Victor McLaglen, June Lang	Excellent mass, family and industrial booking. Nothing to harm youngsters	June 29, 1939	Not Fixed
Carrefour	United Curzon	75 min.	A	6,750 ft.	Charles Vanel, Jules Berry, Suzy Prim	Good booking for specialised halls. Not for juveniles	June 8, 1939	Not Fixed
Clipped Wings	Curry	61 min.	A	5,546 ft.	Lloyd Hughes, Rosalind Keith, William Janney	Second for small halls only. Nothing to harm youngsters	June 22, 1939	Not Fixed
Code of the Streets ..	General F.D. (Universal)	69 min.	A	6,222 ft.	Harry Carey, Frankie Thomas, "Little Tough Guys"	Very good two-feature programme booking for the masses. Nothing to harm youngsters.	June 22, 1939	Not Fixed
Confessions of a Nazi Spy	First National	102 min.	U	9,152 ft.	Edward G. Robinson, Paul Lukas, Dorothy Tree	Outstanding general booking, box-office in matter as well as title. Hardly suitable for children	June 22, 1939	Not Fixed
Double Crime in the Maginot Line	United Artists	95 min.	A	8,500 ft.	Victor Francen, Vera Korena, Fernand Fabre	Good title booking for the masses. Safe for youngsters	June 8, 1939	Not Fixed
Femme du Boulanger, La	Unity	115 min.	A	10,450 ft.	Raimu, Ginette Leclere	Very good specialised hall booking. Not for juveniles	June 8, 1939	Not Fixed
Fighting Deputy, The ..	Equity British	57 min.	U	5,200 ft.	Fred Scott	Moderate Western for smaller halls. Suitable for juveniles	June 1, 1939	Not Fixed
*Four Just Men, The ..	A.B.F.D. ..	85 min.	A	7,635 ft.	Hugh Sinclair, Griffith Jones, Anna Lee	Cast-iron star and title booking for the masses. Safe for youngsters	June 15, 1939	Not Fixed
Golden Gloves	General F.D. (Universal)	73 min.	U	6,557 ft.	Victor McLaglen, Tom Brown, Nan Grey	Very good popular safe booking. Safe for youngsters	June 29, 1939	Not Fixed
*Good Old Days, The ..	First National	79 min.	U	7,129 ft.	Max Miller, Hal Walters, Kathleen Gibson	Useful star light booking for the masses and family	June 15, 1939	Not Fixed
*Good-bye, Mr. Chips ..	M-G-M ..	113 min.	U	10,227 ft.	Robert Donat, Greer Garson, Terry Kilburn	Excellent general booking, a box-office certainty for all classes and ages	June 15, 1939	Not Fixed
Gorilla, The	20th Century-Fox	64 min.	H	5,947 ft.	Ritz Brothers, Patsy Kelly, Bela Lugosi	Attractive two-feature programme booking for other than the family hall.	June 22, 1939	Not Fixed
Gracie Allen Murder Case, The	Paramount ..	70 min.	A	6,755 ft.	Gracie Allen, Warren William, Ellen Drew	First-class booking of its type. Not for juveniles	June 29, 1939	Not Fixed
Grand Jury Secrets ..	Paramount ..	65 min.	A	5,926 ft.	John Howard, Gail Patrick, Harvey Stephens	Fair average booking for the masses. Nothing to harm youngsters	June 1, 1939	Not Fixed
Hotel du Nord	Curzon United	90 min.	A	8,200 ft.	Annabella, Louis Jouvet	Good specialised hall booking. Not for juveniles	June 8, 1939	Not Fixed
House of Fear, The ..	General F.D. (Universal)	67 min.	A	5,986 ft.	William Gargan, Irene Hervey, Dorothy Arnold	Very good two-feature programme booking. Hardly suitable for youngsters	June 29, 1939	Not Fixed
Invitation to Happiness	Paramount ..	96 min.	A	8,904 ft.	Irene Dunne, Fred MacMurray, Billy Cook	Star and title booking for the industrial element. Nothing to harm youngsters	June 8, 1939	Not Fixed
It's a Wonderful World ..	M-G-M ..	86 min.	A	7,729 ft.	Claudette Colbert, James Stewart, Frances Drake	Capital light booking for the masses. Nothing to harm youngsters	June 8, 1939	Oct. 30, 1939

Title.	Release Date.
Jones Family in Hollywood, The	
Juarez	
Louise	
Maisie	
Man Who Dared, The ..	
*Music Hall Parade ..	
Nancy Drew, Trouble Shooter	
Naughty but Nice ..	
Only Angels Have Wings	
Oregon Trail, The	
Peter the Great	
Return of the 'Cisco Kid, The	
Rose of Washington Square	
Sun Never Sets, The ..	
Sweepstakes Winner ..	
Tell No Tales	
Terror of Tiny Town, The ..	
That Girl from College ..	
*There Ain't No Justice	
*This Man in Paris ..	
To-Morrow at Midnight ..	
Sing, Sinner, Sing ..	

WHAT'S RELEASED IN

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
July 31	Adventures of Chico, The ..	A.B.P.C. ..	F.1081	51	U	4,627	Chico	1/6	Dec. 1, 1938
„ 3	Adventures of Huckleberry Finn, The	M-G-M	F.1442	92	U	8,182	Mickey Rooney	1/48, 1/12, 1/6 ..	Mar. 2, 1939
„ 3	Ambush	Paramount ..	F.1309	62	A	5,583	Gladys Swarthout, Lloyd Nolan	1/12, 1/6	Feb. 2, 1939
„ 24	Arizona Legion	RKO-Radio ..	F. 1468	59	U	5,277	George O'Brien, Laraine Johnson, Carlyle Moore, Junr.	1/6	Mar. 9, 1939
„ 10	Blackwell's Island	First National ..	F. 1316	70	A	6,345	John Garfield, Rosemary Lane	1/48, 1/12, 1/6 ..	Feb. 2, 1939
„ 17	Bonnie Scotland (Re-issue) ..	M-G-M	F. 12082	83	U	7,231	Stan Laurel, Oliver Hardy	1/12, 1/6	Sept. 12, 1935
„ 10	Boy Trouble	Paramount ..	F. 1433	73	U	6,545	Charlie Ruggles	1/12, 1/6	Feb. 16, 1939
„ 24	Bulldog Drummond's Secret Police	Paramount ..	F. 1620	55	U	4,889	John Howard	1/12, 1/6	Mar. 16, 1939
„ 24	Cipher Bureau	Grand National	F. 1439	70	U	6,363	Leon Ames, Joan Woodbury	1/6	Mar. 2, 1939
„ 17	*†Drum, The (Re-issue) ..	United Artists ..	Br./T.R. 263	102	U	9,205	Sabu, Roger Livesey, Valerie Hobson ..	1/48, 1/12, 1/6 ..	Apr. 7, 1938
„ 10	Fast and Loose	M-G-M	F. 1507	80	A	7,155	Robert Montgomery, Rosalind Russell ..	1/48, 1/12, 1/6 ..	Mar. 16, 1939
„ 24	First Offenders	Columbia ..	F. 1642	61	U	5,481	Walter Abel, Beverly Roberts	1/12, 1/6	Mar. 1939
„ 31	Fisherman's Wharf	RKO-Radio ..	F. 1470	72	U	6,459	Bobbie Breen, Leo Carrillo, Henry Armetta	1/12, 1/6	May 1939
„ 17	Frontiersmen, The	Paramount ..	F. 1216	74	U	6,633	William Boyd	1/12, 1/6	Jan. 12, 1939
„ 24	Gambling Ship	General F.D. (Universal)	F. 1429	62	A	5,537	Robert Wilcox, Helen Mack	1/12, 1/6	Feb. 23, 1939
„ 17	*I Met a Murderer	Grand National	Br./R.1718	78	A	7,089	James Mason, Pamela Kellino	1/12, 1/6	May 1939
„ 24	Inside Story	20th Century-Fox	F. 1398	60	A	5,454	Michael Whalen, Jean Rogers, Chick Chandler	1/12, 1/6	Feb. 16, 1939
„ 31	*I Was a Spy (Re-issue) ..	General F.D. ..	Br. 9057	92	A	8,193	Madeleine Carroll, Conrad Veidt, Herbert Marshall	1/48, 1/12, 1/6 ..	Aug. 2, 1933
„ 10	King of the Underworld ..	Warner Bros. ..	F. 1449	67	A	6,057	Kay Francis, Humphrey Bogart	1/12, 1/6	Mar. 1939
„ 17	Lady and the Mob, The ..	Columbia ..	F. 1645	65	U	5,925	Fay Bainter, Ida Lupino	1/12, 1/6	Mar. 1939
„ 10	Les Miserables (Re-issue) ..	United Artists ..	F. 11592	111	A	10,069	Fredric March, Charles Laughton, Cedric Hardwicke	1/48, 1/12, 1/6 ..	May 1935
„ 31	Let Freedom Ring	M-G-M	F. 1577	87	U	7,823	Nelson Eddy, Virginia Bruce, Victor McLaglen	1/48, 1/12, 1/6 ..	Mar. 1939
„ 3	*Let's Be Famous	A.B.F.D... ..	Br./R.1556	80	U	7,316	Jimmy O'Dea, Betty Driver, Sonnie Hale ..	1/48, 1/12, 1/6 ..	Mar. 1939
„ 17	Little Orphan Annie	Paramount ..	F. 1206	55	U	5,205	Ann Gillis	1/12, 1/6	Jan. 6, 1939
„ 10	Long Shot, The	Grand National	F. 1459	69	U	6,241	Gordon Jones, Marsha Hunt	1/6	May 1939
„ 31	Mysterious Miss X, The ..	British Lion (Republic)	F. 1510	64	U	5,846	Michael Whalen, Mary Hart	1/12, 1/6	Mar. 1939
„ 17	Mystery of Mr. Wong ..	Pathe	F. 1599	70	U	6,340	Boris Karloff, Dorothy Tree, Craig Reynolds	1/12, 1/6	Mar. 1939

Date.	Title.
July 17	Nancy Drew, Reporter
„ 10	Navy Secrets ..
„ 3	Newsboys' Home
„ 3	Night Hawk, The
„ 3	*Nursemaid Who Dis[appeared], The
„ 31	Off the Record
„ 10	Rebel Son, The
„ 24	Saint Strikes Back
„ 3	Sharpshooters ..
„ 10	Sign of the Cross, Th
„ 31	*Silent Battle, The
„ 3	Strange Case of Dr
„ 17	Swing, Sister, Swing
„ 17	Tailspin ..
„ 17	Tarnished Angel
„ 10	*Thirty-Nine Steps, T
„ 31	Three Musketeers, T
„ 3	Torchy Gets Her M
„ 24	Torchy Runs for M
„ 24	*Trouble Brewing
„ 3	*Vagabond Violinist
„ 24	*What a Man
„ 10	What a Woman
„ 3	Wings of the Navy
„ 1	Within the Law
„ 3	Yesterday's Hero
„	You Can't Cheat an

* Titles marked with an asterisk denote British Pictures. † In colour

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Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Jones Family in Hollywood, The	20th Century-Fox	60 min.	U	5,416 ft.	Jed Prouty, Spring Byington, June Carlson	Capital light booking for all classes, family included	June 8, 1939	Not Fixed
Juarez	Warner ..	125 min.	A	11,250 ft.	Paul Muni, Bette Davis, Brian Aherne	Outstanding booking, particularly for good and high-class halls. Safe for youngsters	June 22, 1939	Not Fixed
Louise	European ..	85 min.	A	7,650 ft.	Grace Moore, Georges Thill, Andre Pernet	Star and title booking for specialised halls. Unsuitable for children	June 8, 1939	Not Fixed
Maisie	M-G-M ..	74 min.	A	6,610 ft.	Ann Sothern, Robert Young, Ian Hunter	Very good two-feature programme booking. Nothing to harm youngsters	June 29, 1939	Not Fixed
Man Who Dared, The ..	Warner ..	59 min.	A	5,383 ft.	Charley Grapewin, Dickie Jones, Elisabeth Risdon	Reliable two-feature programme booking. Safe for youngsters	June 15, 1939	Not Fixed
*Music Hall Parade ..	Butcher ..	80 min.	U	7,300 ft.	Glen Raynham, Richard Norris and popular music hall favourites	First-rate show for the masses and family	June 8, 1939	Not Fixed
Nancy Drew, Trouble Shooter	First National	70 min.	A	6,241 ft.	Bonita Granville, Frankie Thomas, John Litel	Good two-feature programme booking for the masses and family	June 29, 1939	Not Fixed
Naughty but Nice ..	First National	89 min.	U	8,010 ft.	Ann Sheridan, Gale Page, Dick Powell	Excellent popular booking. Great for the family	June 1, 1939	Not Fixed
Only Angels Have Wings	Columbia ..	121 min.	A	10,881 ft.	Cary Grant, Jean Arthur, Thomas Mitchell	Excellent general booking, box-office in matter, title and stars. Safe for children	June 22, 1939	Not Fixed
Oregon Trail, The.. ..	General F.D. (Universal)	—	U	15 eps.	John Mack Brown, Louise Stanley, James Blaine	First-rate serial for the masses and youngsters	June 22, 1939	Not Fixed
Peter the Great	European ..	97 min.	A	8,730 ft.	Siminov, Tcherkassov, Tarassova	Very good booking for specialised halls. Hardly suitable for children	June 15, 1939	Not Fixed
Return of the 'Cisco Kid, The	20th Century-Fox	70 min.	U	6,377 ft.	Warner Baxter, Lynn Bari, Robert Barrat	Cast-iron booking for the masses and youngsters	June 1, 1939	Not Fixed
Rose of Washington Square	20th Century-Fox	85 min.	A	7,764 ft.	Tyrone Power, Alice Faye, Al Jolson	Star booking for the industrial masses. Safe for youngsters	June 1, 1939	Not Fixed
Sun Never Sets, The ..	General F.D. (Universal)	97 min.	A	8,730 ft.	Douglas Fairbanks, Jr., Basil Rathbone, Barbara O'Neil	Excellent popular booking. A box-office certainty for all classes, family included	June 29, 1939	Not Fixed
Sweepstakes Winner ..	Warner ..	58 min.	U	5,289 ft.	Marie Wilson, Johnnie Davis, Allen Jenkins	Average support for industrial and family halls	June 22, 1939	Not Fixed
Tell No Tales	M-G-M ..	69 min.	A	6,210 ft.	Melvyn Douglas, Louise Platt, Douglas Dumbrille	Very good two-feature programme booking for the majority. Nothing to harm youngsters	June 15, 1939	Not Fixed
Terror of Tiny Town, The..	A.B.F.D. ..	56 min.	U	5,210 ft.	Billy Curtis, Yvonne Moray, Little Billy	Support, primarily for juveniles	June 15, 1939	Not Fixed
That Girl from College ..	RKO-Radio ..	63 min.	U	5,370 ft.	Anne Shirley, James Ellison, J. M. Kerrigan	Good two-feature programme booking. Safe for the family	June 29, 1939	Not Fixed
*There Ain't No Justice	A.B.F.D. ..	83 min.	A	7,417 ft.	Jimmy Hanley, Edward Rigby, Mary Clare	Very good two-feature programme booking for the masses and family	June 8, 1939	Not Fixed
*This Man in Paris ..	Paramount ..	86 min.	A	7,730 ft.	Barry K. Barnes, Valerie Hobson, Alastair Simm	Box-office light booking for all classes. Safe for the family	June 29, 1939	Not Fixed
To-Morrow at Midnight ..	General F.D. (Universal)	69 min.	A	6,063 ft.	June Lang, Robert Kent, Ed. Brophy	Good popular booking. Safe for youngsters	June 22, 1939	Not Fixed
RE-ISSUE								
Sing, Sinner, Sing ..	International Film Renters	63 min.	A	6,000 ft.	Paul Lukas, Leila Hyams, Donald Dillaway	Support. for the smaller halls. Hardly suitable for youngsters	June 15, 1939	Not Fixed

SED IN JULY, 1939

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
July 17	Nancy Drew, Reporter ..	Warner Bros. ..	F. 1773	68	U	6,114	Bonita Granville, John Litel	1/12, 1/6	Apr. 27, 1939
„ 10	Navy Secrets	Pathe	F. 1565	61	U	5,500	Fay Wray, Grant Withers, Craig Reynolds ..	1/12, 1/6	Mar. 23, 1939
„ 3	Newsboys' Home	General F.D. (Universal)	F. 1594	72	A	6,519	Jackie Cooper	1/48, 1/12, 1/6 ..	Mar. 16, 1939
„ 3	Night Hawk, The	British Lion (Republic)	F. 1279	68	A	6,197	Bob Livingston, June Travis	1/12, 1/6	Jan. 26, 1939
„ 3	*Nursemaid Who Disappeared, The	Warner Bros. ..	Br. /R.1492	87	A	7,840	Arthur Margetson, Lesley Brook, Peter Coke	1/12, 1/6	Mar. 9, 1939
„ 31	Off the Record	First National ..	F. 1516	70	A	6,360	Joan Blondell, Pat O'Brien	1/48, 1/12, 1/6 ..	Mar. 16, 1939
„ 10	Rebel Son, The	United Artists ..	F. 1720	80	U	7,202	Harry Baur, Anthony Bushell, Roger Livesey	1/48, 1/12, 1/6 ..	Apr. 6, 1939
„ 24	Saint Strikes Back, The ..	RKO-Radio ..	F. 1655	64	A	5,799	George Sanders, Wendy Barrie, Jonathan Hale	1/12, 1/6	Apr. 6, 1939
„ 3	Sharpshooters	20th Century-Fox	F. 1111	64	U	5,734	Brian Donlevy, Lynn Bari, Wally Vernon ..	1/12, 1/6	Dec. 8, 1938
„ 10	Sign of the Cross, The (Re-issue)	Paramount ..	F. 8378	118	A	10,680	Fredric March, Claudette Colbert	1/12, 1/6	Feb. 2, 1933
„ 31	*Silent Battle, The	Paramount ..	Br. /R.1651	70	U	6,356	Rex Harrison	1/12, 1/6	Mar. 30, 1939
„ 3	Strange Case of Dr. Meade, The	Columbia ..	F. 1244	61	A	5,940	Jack Holt, Beverly Roberts	1/12, 1/6	Jan. 19, 1939
„ 17	Swing, Sister, Swing	General F.D. (Universal)	F. 1597	67	U	6,008	Ken Murray	1/48, 1/12, 1/6 ..	Mar. 23, 1939
„ 17	Tailspin	20th Century-Fox	F. 1478	84	A	7,582	Alice Faye, Constance Bennett, Nancy Kelly	1/48, 1/12, 1/6 ..	Mar. 9, 1939
„ 17	Tarnished Angel	RKO-Radio ..	F. 1322	58	A	5,289	Sally Eilers, Lee Bowman, Ann Miller ..	1/6	Feb. 2, 1939
„ 10	*Thirty-Nine Steps, The (Re-issue)	General F.D. ..	Br. 11808	86	A	7,821	Robert Donat, Madeleine Carroll	1/48, 1/12, 1/6 ..	June 13, 1935
„ 31	Three Musketeers, The ..	20th Century-Fox	F. 1479	73	U	6,534	Don Ameche, Ritz Bros., Binnie Barnes ..	1/48, 1/12, 1/6 ..	Mar. 9, 1939
„ 3	Torchy Gets Her Man ..	First National ..	F. 1319	68	U	6,191	Glenda Farrell, Barton MacLane	1/12, 1/6	Feb. 2, 1939
„ 24	Torchy Runs for Mayor ..	Warner Bros. ..	F. 1667	59	U	5,382	Glenda Farrell, Barton MacLane	1/12, 1/6	Apr. 6, 1939
„ 24	*Trouble Brewing	A.B.F.D... ..	Br. /DR.1557	85	U	7,814	George Formby, Googie Withers, Gus McNaughton	1/48, 1/12, 1/6 ..	Mar. 2, 1939
„ 3	*Vagabond Violinist	RKO-Radio ..	Br.16128	85	U	7,763	Lloyd Hughes, Diana Du Cane, Alec Kellaway	1/6	Feb. 2, 1939
„ 24	*What a Man	British Lion ..	Br. /R.1625	74	U	6,718	Sydney Howard	1/12, 1/6	Jan. 26, 1939
„ 10	What a Woman	Columbia ..	F. 1506	73	A	6,580	Melvyn Douglas, Virginia Bruce	1/12, 1/6	Mar. 16, 1939
„ 3	Wings of the Navy	First National ..	F. 1355	89	U	8,043	George Brent, Olivia de Havilland	1/48, 1/12, 1/6 ..	Feb. 9, 1939
„ 1	Within the Law	M-G-M	F. 1635	65	A	5,878	Ruth Hussey	1/48, 1/12, 1/6 ..	Mar. 30, 1939
„ 3	Yesterday's Hero (Re-issue)	Pathe	F. 15162	62	U	5,633	Mickey Rooney, Anne Nagel, Frank Shields	1/6	Sept 9, 1937
„ 2	You Can't Cheat an Honest Man	General F.D. (Universal)	F. 1596	79	U	7,099	W. C. Fields, Edgar Bergen, "Charlie McCarthy."	1/48, 1/12, 1/6 ..	Mar. 23, 1939

* British Pictures. † In colour.

GRACIE FIELDS' LATEST

Scenes from SHIPYARD SALLY, latest 20th Century Production starring Gracie Fields which 20th Century Fox is Trade showing on Thursday, July 13th, at the Century Theatre, Soho Square. The film, in which she is co-starred with Sydney Howard, is said to afford Gracie the greatest opportunity for her down to earth humour her great humanity and her singing genius

PROBLEMS Which Give Us the Most HEADACHES

● FILM HIRE—*Subsidiary to the main problem of obtaining worth-while product*

● TELEVISION—*A useful adjunct to Film Entertainment*

● INDUCEMENTS—*An insane method of trading*

By ARTHUR B. WATTS

who is a Prominent member of the C.E.A. He assisted in re-forming the South Wales Branch in 1914 and has been the Treasurer of that branch since 1918.

IN his thought-provoking survey of the major difficulties with which the exhibitor has to contend, Arthur B. Watts, the South Wales exhibitor, contended that many of their problems might be more easily solved by joint action, in some cases among exhibitors themselves and, in others, in co-operation with the K.R.S. He dealt with the subject of Film Hire and pointed out that this in itself was really subsidiary to the main problem of obtaining worth-while product. Television he welcomed as a likely useful adjunct to the entertainment offered by the kinema. All forms of inducements to patrons were described by him as insane methods of trading.

One section of the paper which aroused particular interest was Mr. Watts' advocacy of the adoption by the Association in conjunction with financial houses of a scheme whereby advances on approved securities would be made to exhibitors, repayable over a period.

THE number of exhibitor problems is legion. A great number of the problems which are facing the Trade do not happen, however, to be so great with me as they are with a number of my fellow exhibitors.

This Association is made up of all classes of theatres, owned and controlled by individuals, companies (private and public), trustees for workmen's halls, co-operative societies, church committees, etc., etc., which are again divided into two main groups of independents and circuits. The interests of these two groups are very divergent, yet, in the main, their fundamental problems are identical.

The Association that includes in membership both independents and circuits has to deal with the benefits and difficulties that arise through representing the whole of the exhibiting side of the Industry (both independents and circuits) apart from the internal controversies which occur between independents and circuits. That is not always an easy matter.

One of the main problems which formerly faced the Association was the question of over-building; there is no doubt that this is one of the causes of a great number of our difficulties to-day. It is not only a problem for the exhibiting side of the Industry, it is also one for the renting side. We endeavoured to get the co-operation of the K.R.S. to prevent indiscriminate building, but in their wisdom they did not see their way, as a body, to deal with this matter. Building work went on without any apparently preconceived idea of planning as to:—

(1) Competition; (2) suitability of the site; (3) possibility of success; (4) possibility of obtaining product.

The result has been that in a situation where a picture could be rented at a reasonable percentage and the renter's share would be £150, in the same situation, even at a higher percentage and with a similar type of film, the renter has to be satisfied with £20. This is not an isolated case; there are hundreds of such instances.

Independent Not Alone

All the sick headaches, however, are not with independent exhibitors. The circuits and the renters have certainly a few. In view of the success that has resulted from recent joint action, surely a presumably sane body of business men could get together and hammer out many of the difficulties of the Trade.

Let us take a preliminary run through these problems as I see them, and although I have no doubt whatsoever that I shall have omitted a number of them, they are:—

(1) Film hire.
(2) Bars.
(3) Advertising.
(4) Television.
(5) Seat control.
(6) Free shows.
(7) Bank nights.
(8) Bad recording.
(9) Bank overdrafts.
(10) Film tax.

It is obvious that I cannot encompass the whole of these in the purview of this paper.

Probably the fundamental difficulty faced by both circuits and independents is the buying of films at what they consider an economic figure. It must be obvious that the force of competition is bound to increase the purchasing price of films, particularly worth-while films, and it is also obvious that the circuits are finding competition amongst themselves embarrassing to the extent of increasing even their film hire. It would be interesting to know what this figure is compared to what it was three or four years ago.

There is considerable variation in the percentage of film hire demanded from various kinds of theatres in South Wales and the West of England. I have seen it at over 60 per cent., but in this case it was because of rank bad buying. If the concern in question had paid as much attention to their own particular theatre as they had to their opposition, there is no doubt that it would have been anything between 15 and 20 per cent. less. It seems to me that a great deal of the trouble experienced in this matter is in the fact that many exhibitors are obsessed with the idea that they are trying to put their competitors out of business, always forgetting the very fundamental fact that if the building is a reasonably good one, immediately one man fails somebody else will step in to see if he cannot do better, and probably will succeed in doing so.

The type of exhibitor who is at the greatest disadvantage in this matter is the independent in a highly competitive area, particularly in locations where the whole of the large circuits are in opposition, in addition to the smaller circuits and other independent solo halls. It is a very great difficulty indeed for these men to obtain product. They are not altogether concerned with what they pay for it; their problem is *getting* suitable product.

Collective Bargaining

There are hundreds of these situations in the country, and it would seem to me, as it must to them, that they should take some steps by amalgamating and getting together in some way, not necessarily for cutting prices, but to enable them to participate in the trading position held by the large circuits in being able to obtain worth-while pictures.

These situations have their counterparts in America, and the *Motion Picture Herald* of May and June contains some very illuminating information on this subject.

I heard one exhibitor who is in the situation to which I have referred remarking that if he could get So and So's product he would be prepared to kiss Mr. So and So's hand or some other part of his anatomy in Selfridge's window. This was stated with such sincerity that one felt it was not altogether made in facetious or jocular mood. The only chance these exhibitors have is to take pictures turned down by their competitors, and the class of stuff offered, therefore, is of such a quality as to be not worth considering.

A kinema is of no use whatsoever without product, and, as with all other commodities, a shortage of films is of necessity bound to send the price up. There is no cure that the C.E.A. or any other body can advise for this situation, other than increased production or a greater sales resistance.

The following communication from an independent exhibitor in a situation which I have described is submitted without comment:—

"My troubles as an exhibitor are: that the circuits are being permitted by the distributor to book all, or nearly all, the best films. At the same time the circuits are able to leave out a number of subjects which, if booked by the independent exhibitor, must prove an absolute loss to him on each and every occasion.

"It is quite clear to-day that it is only the big subjects that pay in the towns, such as the one I am referring to, and if the independent exhibitor cannot get sufficient big subjects to carry the losses of the lesser subjects, then the lot of us is doomed.

Booking Dates

"There are times when distributors assure the independent exhibitor of a proportion of their output. The exhibitor reserves dates, only to find that the said distributors (and I do not mean any one in particular, but all and every one of them), without the slightest scruple, go back on this promise and leave him high and dry with vacant dates.

"There is no question in my mind but that the exhibitor in such a position has the right of action at law against the distributor for breach of contract, because without question there is an implied contract to supply the goods, and this would stand in law, and would be used in any other business except the Film Industry.

"Why is it not used? For one reason only: the fear that the K.R.S. will arrange with all the distributors not to book product to an exhibitor who took such an action against one of their members. The K.R.S. would not and do not care whether their member is in the right or wrong, they support him on all occasions, and the exhibitor must give way.

"An amendment to the Films Act is therefore essential."

Here you have a position which, from the C.E.A.'s point of view, is very difficult, because you have a strong cleavage of interest of independents, circuits and renters all trying to do the best for themselves.

You will have all noted now that some organisations have imported a super-salesman or spell-binder, whose job it would appear is to put the British managing director and general sales manager on the spot. These gentlemen, notwithstanding their very close and intimate knowledge of conditions in this country, are presumed by their overlords to be incapable of extracting the last penny out of the British exhibitor, and are unable to sell wholly unsuitable products at 50 per cent. or more, with extended playing dates.

The 50 Per Cent. Bogy

The psychology of some of the exhibitors seems to be such that if they are told that X Circuit is paying 50 per cent. for a picture, they must also do the same; but whilst the salesman imparts this information with all honesty (I say this quite seriously), he does not always know what tags there are to that contract.

I am not suggesting that for certain subjects the circuit may not have paid 50 per cent., but I would want some convincing, knowing the business acumen of the gentlemen in charge of booking for these theatres, that they would pay 50 per cent. for some of these pictures unless there was something else attached to the contract or some conditions precedent to the signing of the contract.

It boils down to this fact (and I am speaking only of certain situations in this case), that unless the picture can show you at 50 per cent. a profit then you have no right whatsoever to buy it, and if you do buy it and you lose money, you have only yourselves to blame.

From what I can gather from conversations I have had (and I am not speaking from personal experience), a lot of exhibitors and renters do agree a break figure, and this seems to be the common-sense solution of that problem. I dare say many of my listeners will say this is nothing new to them, but I am really amazed at the lack of knowledge on this particular method of trading on the part of some exhibitors, and that is why I mention it here.

Another problem which we have to face is that of the question of bars. In South Wales we have tried to tackle this problem locally, and a committee has been set up, which has interviewed the circuits, and, I am very happy to inform you, with excellent results. Obviously, all the bars were not definitely agreed, but one cannot again blame the circuits altogether for bars. One is reminded of the saying, "Big fleas have little fleas upon their backs, etc.," because during the discussions of this particular committee, I was surprised to learn of the bars which independent exhibitors tried to put on fellow exhibitors; while an exhibitor would be foolish if he did not protect himself, some of these bars appear to go far beyond reasonable protection; they appear to be vindictive and senseless.

This matter itself seems to me to have some bearing on film hire, for a renter cannot be blamed, if an exhibitor requires an extraordinary bar, in demanding his price.

It will probably be argued that the price would be no different if the bar were less drastic in its operation, but it does seem to me that if a renter could see he would be able to book this film to an exhibitor in another situation if this bar did not apply, he would, as a pure matter of business, agree to some reduction.

I suggest that the question of bars leaves a very fruitful opening for discussion among exhibitors themselves, and a little common sense and tolerance would ease a great many of the difficulties existing in this direction, if not altogether eliminating them.

There is no business in this world in which advertising is of such importance as it is to this business, and which, with its usual prodigality, is wasted. In some districts exhibitors have come to an arrangement to restrict advertising.

What good purpose is there for a number of theatres in any situation all taking say, six-inch or more double columns, whereas half-inch to one-inch single would be equally as effective to the public who are looking for a night's entertainment.

If you have a good picture, it does not require a big advertisement to sell it. If you have a bad one, a full-page advertisement will not sell it.

Efforts should be made to bring into line those renters who pay for extra newspaper publicity and are anxious to spend their money to credit the exhibitor with a portion of the cost against their film hire and keep the balance for themselves. Any money spent by them in this direction is undoubtedly counteracted by the opposition taking a similar amount of space, and the only one who has benefited is the newspaper proprietor.

We Cannot Stand Still

My view of television is that any matter which can improve the entertainment at our theatres and increase our revenue should receive our earnest and serious consideration. Our business is one of continual improvement. We cannot stand still; to stand still is to go back.

If this marvellous invention can do aught for our Trade, we should make every effort to harness it to our business but protect our interest to the greatest possible extent.

In the 25 years I have been actively engaged in the exhibiting Trade, I have seen all sorts of things happen. In the old open market days, we were told by quite a number that the exclusive market was going to be the end of the small exhibitor. I even heard one exhibitor complaining, years ago, that the tandem resistance was going to put him out of business! Then we had wireless. True, it affected the business for a while. Then talkies came. I believe this was a subject matter for a paper at one of these conferences, and all sorts of dire results were predicted.

Talkies, unquestionably, did give the business a new lease of life—I am of the opinion that television, if properly handled, can do the same. Difficulties that we can all quite readily see in the application of television are (*a*) the time factor, and (*b*) the production factor; and this is where we must use all our endeavours to prevent the use of films for television.

Taking the broad view, I consider that television is going to be of great assistance to us, and I have no fears as to the ultimate effect which it will have on the business, particularly once the home set novelty has worn off.

The Herd Instinct

The British public do like herding together for their entertainment, and to sit in a room looking at a small set, or even, for that matter, a large set without the reaction of an audience, would become boresome after a time. The news films supply our audience with as much of a race, football match or cricket match as they require. Can you imagine a timeless Test Match being televised and having to sit and watch it? These items, in being televised, lack the mass psychology of a crowd which gets them over.

If popular sporting and other events are televised, you have one house full (or you hope so), and that is the end. What of those millions who are unable to leave their works, offices and jobs generally, at the time of the televised broadcast? Are they to be prevented from seeing these events?

What we have to guard against is a ramp such as we had with talkies. The B.B.C. are the object of a great deal of criticism, but we do know that this corporation is State controlled, and it is not so likely that exhibitors would be exploited to the same

Continued on page 8

K.R.S. WILL CO-OPERATE

Joint Effort Will Solve All Difficulties

"I sincerely hope that our two Associations may continue to collaborate closely on the many problems still waiting to be solved in our Industry, and I am confident that the whole-hearted efforts by both bodies will bring about as great a success as crowned our endeavours in the recent tax campaign."

This message sent by D. E. Griffith, President of the K.R.S., to the C.E.A. Conference at Blackpool was read to the delegates and guests at the banquet on Thursday evening.

The PROJECTIONIST and his JOB

MORE TIME FOR DETAILED TRAINING REQUIRED

By

W. S. GIBSON,

who is director of Thompson's Enterprises, Ltd., is well acquainted with the necessities and demands of modern projection.

I DO not see, Mr. Gibson began, how any man can reasonably doubt the necessity of specialised technical education for kinema projectionists and electricians when he considers that great complexity of modern kinematograph machinery. The nearer perfection a machine progresses, the more complicated, the more sensitive, the more delicate, it becomes; and when you stop to compare projection as it is to-day with projection as it was twenty years ago, you will readily understand how near to perfection our machinery has progressed. The skill and genius and research of forty years' engineering have made something almost miraculously accurate.

Training Essential

A great deal depends upon the kinema projectionist; he and his machinery are the media whereby the studios' masterpieces are transmitted to the world.

Bearing in mind his importance in this respect, and the highly complicated and valuable machinery he has in his charge, it must surely be quite obvious that opportunities for technical education must be afforded the projectionist. A man can only get 100 per cent. efficiency out of a machine if he understands it.

The proposition which I am submitting becomes the more important when you consider that projection is not the only job for which a kinema engineer is engaged. I have made no mention of air conditioning, vacuum cleaning, sound equipment, etc. All of these are highly specialised matters requiring more than skill with the hands. I know that hit-or-miss methods do on occasion see one through.

The kinema engineer must have more than an elementary knowledge of the principles of heat, light and sound, physics, electricity, mathematics, and kindred subjects; with his rather peculiar hours he cannot obtain knowledge of these subjects without being afforded facilities of the kind I am urging.

Granting Time Off

The position of the exhibitor is not lost sight of. The difficulties attendant on giving time off to attend these classes is quite understood, as also is the reluctance of many kinema projectionists to sit in class with newcomers to the Industry. But I do exhort all exhibitors to grant facilities to enable their projectionists—if not all, at least the juniors—to attend these courses at one or other of the Technical Colleges where these classes are running.

Some critics have said: "You ought to reward the successful students in these courses by increasing their wages," to which I reply that this is a subject for consideration of the individual employers. In the Northern Branch of our Association we have a scheme of prize giving. I think that in the result it will be found that the projectionist who is successful in these courses will receive his reward.

An outline of the curriculum of the course for projectionists established at the Constantine Technical College, Middlesbrough, was given by the College Principal, H. V. Field, B.Sc., M.I.E.E.

In the normal scheme of technical education, Mr. Field said, students who had received only an elementary school training, were required to spend one or two years in a Junior Evening Institute before proceeding to the Senior College or Institute. Such courses were, in general, only available during the evenings. An equivalent preparatory course should preferably be followed before proceeding to the projectionists' course, or, alternatively, the standard of the latter adjusted to suit.

This alternative was to be preferred on the grounds of maintaining interest in the earlier years. The Principal of the Rotherham Technical College has stated that projectionists in his area have asked him to put on Sunday classes.

If the Trade considers that education on these lines is desirable, then it has a duty to see that every opportunity is given to employees to attend, and as far as possible arrange duties to suit.

In many trades it is now common for young employees to be released (with pay) during normal working hours to attend day classes (and in many cases pay fees also)—the employers realise their responsibilities in this matter of training their personnel, and regard it as an investment for their future security in ensuring a supply of trained workers. This example is commended to the members of the C.E.A. in the hope that they will see where their duty lies.

Willing to Co-operate

Education authorities in all parts of the country will be only too willing to co-operate in instituting suitable courses of study, and for every pound paid in fees by the projectionist or employer, the authority will provide training costing many times that amount.

A Technical College is somewhat like a kinema in that it is usually crowded at night, and relatively empty during the day. For this reason, extra day work is welcomed and full-time staff will be given such classes. If adequate in quantity and regular in supply, it may even justify the authority appointing extra staff with special qualifications for such work.

C. H. CHAMPION'S TRIBUTE

Men Keen on Their Jobs

In the discussion which followed upon the papers of Mr. Gibson and Mr. Field and those of Messrs. Woods and O'Brien, summarised in the adjoining columns, three points were touched upon by C. H. Champion: (1) The alleged apathy of projectionists; (2) co-operation of exhibitors; and (3) how to find a way to overcome difficulties. It was certainly not true that projectionists were apathetic or of low mentality. He had had experience of dealing with thousands of projectionists throughout the country in the last 18 years. Generally speaking, they were very keen on their jobs; they had given their Sundays and paid their own expenses to visit laboratories to learn how to obtain the best results from manufacturers' products.

Some exhibitors and some of the circuits did pay their expenses, but in the main the men paid their own. If arrangements could be made for operators to visit the factories and works on week days when the plant was working, it would be much better than on Sundays when everything was quiet.

Mr. Champion also referred to the visit by projectionists to the Trade Exhibition. That was a demonstration of their interest in their work. He hoped it would be possible to establish an educational course suitable for adoption throughout the country.

Resolution Adopted

This session ended with the adoption of the following resolution, which was proposed by W. S. Gibson:—

"That this meeting of exhibitors and members of the Trade do hereby agree that specialised training of kinema projectionists is necessary and urge the General Council and all members of the C.E.A. to support the schemes for technical instruction in operation at various centres, and to use their influence to extend the schemes to other centres where facilities are not at present available."

Projectionis ' Apathy Towards Clas es

VIEWS OF GUILD AN' N.A.T.K.E. SECRETARIES

FOLLOWING the papers by W. S. ..ibson on "Technical Training of Kinema Projectionists," and H. V. Field, of the Constantine College, Middlesbrough, F. H. Woods, of the Guild of British Kinema Projectionists and Technicians, and T. O'Brien, General Secretary of the N.A.T. and K.E., contributed to the discussion.

Apprenticeship Aims

F. H. WOODS, in his paper, spoke of the educational aims of the Projectionists' Guild.

There was no doubt whatever that lack of education since the advent of sound has been costly to exhibitors. The Industry had advanced in leaps and bounds in technical equipment, but there had been practically no facilities, other than those offered by the Guild, to enable projectionists to advance their knowledge accordingly.

The comparatively small membership of the Guild was largely due to the lack of interest and support on the part of exhibitors, and to the fact that a large number of projectionists are unable to afford to pay the subscriptions.

For some reason best known to themselves the majority of exhibitors had seemed quite content so long as a picture has been thrown on the screen, and all too often it has been a case of promoting chocolate or page boys, irrespective of their suitability for the work.

The projectionist of to-day should not only be a skilled craftsman, but a showman and an artist as well (quote Lester B. Isaac). The best work of the finest actor, director or cameraman, etc., could be hopelessly ruined by bad projection.

Mr. Woods detailed what the Guild had done to give instruction regarding television in its *Journal*, and referred to its Technical Correspondence Course, which was working with complete satisfaction.

Mr. Woods then elaborated the apprenticeship scheme, which had been put before the General Council.

Generally speaking, the most suitable age for leaving school is accepted as 16 years, and the Guild suggests taking suitable lads, with definite leanings towards electrical and mechanical work, straight from school, and place them in approved theatres under approved chief and second projectionists for an agreed period, where their progress can be systematically checked and their work and ability watched regularly.

A joint committee could be formed between officers of the C.E.A. and the Guild to organise, control and adjudicate preliminary entrance examinations and grading examinations.

In presenting this scheme the Guild feels that it is suggesting nothing which will prove costly, nothing that requires much pre-arrangement, and nothing which is likely to be a failure or bring anything but credit upon exhibitors in general and projectionists in particular.

Two Obstacles

T. O'BRIEN said that as far back as 1909 the N.A.T.E., as it then was, framed proposals for the registration and training of operators. They were not adopted because of the lack of co-operation from the trade and the "horrid apathy" of the operators themselves. There should be some kind of national scheme of training in place of the present system of disjointed training at local institutes.

T. O'BRIEN

It was astonishing how diverse were the duties which fell upon some men. The other day he received a letter in which the duties of the projectionist for a country kinema were defined thus: All plant to be kept clean; all floors to be kept clean; lino and rubber floors to be washed; car park to be kept clean; front of the kinema and alleys and all gulleys and drains to be kept clean; operator to be responsible for all the windows and doors inside and outside, including the glass entrance and the doors; all billing, except posters and inserts; look after the two men's cloakrooms, stalls and balcony; requirements to be indented for on the 20th of the month before required.

There was no earthly use in having an arbitrary scheme of training, permitting projectionists to devote all their spare time to studies and to equip themselves for responsible jobs, unless they were recompensed by an adjustment in wages commensurate with their skill.

At three places in this country the N.A.T. and K.E. branches had made a law imposing monetary penalties on projectionists who did not attend classes during time allowed for the purpose by the managements of the theatres where they were employed. This intelligent discipline had been applied by the N.A.T. and K.E. in the interests of greater proficiency.

The time would come when every projectionist (and not only the selected hierarchy) would have to go through a scheme of training and learn all there was to be known about this craft. A national scheme of training arranged with the co-operation of all interests was what was wanted.

Problems Which Worry the Exhibitor Most—Continued from page 7

degree as they would be if it got into the hands of a private enterprise. The Association must take the greatest possible care to ascertain that a body or company is not formed with any exclusive rights for rediffusion, who will exploit the position, with no regard for the rights of others.

Mr. Watts referred briefly to seat control, which seemed to be a problem peculiar to London and certain other large centres. Speaking for the audiences of his own theatres, he said if they were to try any such alleged practices, they would be taking the screen and other parts of the theatre home as souvenirs. No necessity, therefore, exists in these districts for interference by the licensing bodies. "That it is a serious problem to London exhibitors there is no doubt whatever, and it would be presumptuous on my part for me to deal with it from my point of view," he added.

Free Show Menace

The menace that is affecting exhibitors in all parts of the country is the growing practice of free shows. It started off as an advertising medium, but as such was not a big success, because people quickly tired of seeing the views of somebody's soap factory and the method of making their product. But when they began to introduce the entertainment type of film, then it became an entirely different matter. It was suggested that we should harness this source of revenue to our theatres, but my view was that it was a retrograde step, and that we should do all we possibly can to stamp out this type of show.

This type of entertainment must be run on the same terms and conditions with regard to licences and safeguards as we have. I hope that the discussion will give the General Council some concrete proposals which will enable them to effectively deal with the problem.

I consider bank nights, the most insane method of doing business, is playing on the gullibility of the public. In my professional capacity I have always looked askance at a trader who started a gift scheme. It usually meant he was in trouble, and a meeting of creditors was in the offing.

A concrete example of the effect on business of these schemes is afforded by the gift schemes instituted by the cigarette manufacturers. It cost them hundreds of thousands of pounds, and they finally had to get together, sadder but wiser men. It should be stamped out with all the power that the C.E.A. and the K.R.S. have at their command.

I regret that some of the big circuits encourage this form of trading, but, nevertheless, steps should be taken to prevent a recurrence and to squash any further extension. The exhibitor who makes this type of snowball will find it will very soon develop into an avalanche, and will finally wipe him out. The bigger your opposition, if he retaliates, the more assuredly will this form of trading finally extinguish you.

This is a matter that is causing some considerable concern to exhibitors. I am at a loss to comprehend why a producing firm should spend tens of thousands of pounds in making a picture, and then ruin it because of the inability of its viewers to understand it. Surely this is a problem that should be easily remedied?

Bank Overdrafts

A problem that is always with a lot of us is that of bank overdrafts.

Our Association can be of the greatest possible assistance to those members who would like to have a fixed loan redeemable over a number of years.

Professional and other bodies arrange for their members secured advances repayable over a period of years. This method of finance is used by individuals and companies who, while having no quarrel with their bankers, always have the fear, in the event of unforeseen happenings, of that dreaded interview with their bank managers, who call for a greater reduction than they can manage, and who inform them that the advance is on short call.

Finance corporation insurance companies and others are prepared to make advances on approved securities repayable over a period, and I would suggest that this Association should arrange such a scheme with an approved company for the benefit of those who would care to take advantage of it.

Tribute on Tax Fight

I would like to pay a tribute to the work of the Joint Trade Committee, and to offer them my sincere and hearty congratulations. It again emphasises what can be done by co-operation of all sides of the business. What a pity it is that we are unable to co-operate to settle the difficulties that exist within the Trade!

The Trade is a complex one, and it can be safely said that in very few situations are the difficulties the same; but the one problem with which all exhibitors have to deal is that of obtaining suitable pictures to fill their theatres. Many of our problems can only be solved by the exhibitors themselves. Some of them, however, require the assistance of the K.R.S.:—

(1) Worth-while films for first-run independents; (2) bars; (3) advertising; (4) free shows; (5) bank nights; (6) bad recording;

and I, for one, believe that such assistance as they can render will be willingly forthcoming. We are all presumed to be hard-headed business men. Surely it is not too much to expect that now this business has passed its "growing pains," that all sections can be got together to try to solve some or all of these difficulties, and that all sections of the Trade can look forward to its future with confidence and security.

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Authorities' "Follow-My-Leader" Policy Condemned

HARRY HOPKINS (above) and (left), T. FRANCE, delivered strong attacks on the apparent tendency of licensing bodies to follow blindly the many regulations introduced by the L.C.C.

EXHIBITORS FEARFUL OF RULES MENACE

"Snowball" Effects of Harassing Regulations

R. STAMP CRITICISED—AND PRAISED

IT was obvious from the questions and criticisms which followed the paper of the L.C.C. Entertainments Committee chairman that the imposition of regulations by licensing bodies was causing great dissatisfaction among exhibitors. The paper was the most warmly debated of any, and at the close Mr. Stamp replied that he was not afraid to take responsibility and to act.

T. FRANCE fired the first shot in the discussion by declaring that Mr. Stamp was not so ferocious when he faced exhibitors at that conference as he appeared in the County Hall, London. It was unfortunate that the regulations which were made by the L.C.C. were followed blindly by every other authority. He hoped Mr. Stamp would bear in mind the trouble which the adoption of new regulations by the L.C.C. caused throughout the country.

H. SHANLY contended that the duty of the licensing authority was summed up in "Safety, safety, safety." Licensing authorities had to ensure that buildings were safe for the purposes for which they were used. If they would stick to that it would be better for everybody. Too often licensing authorities usurped their powers and tried to run the Industry.

L. HILL (Truro) introduced the question of over-building which, he said, had received the greatest check by what had become known as the Barnstaple judgment. If proprietors built kinemas in accordance with regulations what had they to fear after the building was put up? Speculative building had placed a fictitious value on sites. Why did the law need amendment—as Mr. Stamp had suggested—in view of the Barnstaple decision?

Need for Evidence on Oath

Major A. J. GALE said he understood licensing authorities when receiving applications functioned in a judicial capacity. Was it possible for the L.C.C. when hearing applications to take evidence on oath, so as to give licensees and the opposition a measure of protection? After that there should be the right to appeal. To withhold it was "un-British."

Exhibitors in London were suffering from the activities of people who were making a dead set at kinemas and there was no redress. There was a clause in the 1909 Act with the words: "and other conditions which might be considered reasonable." He would like to have a definition of the word "reasonable."

J. X. PRENDERGAST suggested that a solution of many difficulties might be found by electing more intelligent representatives; there was a danger of them becoming highbrow. Educationists were remarkably well organised and in cases where they did not turn out reasonably intelligent people they attacked the kinema. Municipal bodies presuming to be censors of films required very careful attention in view of the political influences. A careful watch should be kept on newsreels and on any tendency to convey expressions of particular ideologies.

Blunder of Seat Control

"Mr. Stamp would not be human if he never went astray," observed C. P. METCALFE, who went on to suggest that Mr. Stamp went astray on the question of seat control; it was a first-class blunder. The action taken had set back the clock in the matter of relationships between the authorities and the kinema Trade for many years. There was a tendency not only on the part of the L.C.C. but many other local authorities to take more powers than they were intended to have and in doing so did not render a good service to the country.

It was the duty of men in public life to find out what was intended by the Cinematograph Act of 1909. Local authorities often took advantage of bad draughtsmanship by drawing up regulations covering extraneous obligations that were never intended by the Act. Thus, they usurped the functions of Parliament.

Emphasis to this point was given by K. NYMAN, who declared exhibitors generally regretted that the treatment meted out to them made them ugly Cinderellas in the licensed world. He deplored the powers assumed by the L.C.C. on seat price control. If seat price control spread there would be a rapid diminution in the number of cheapest seats available to the poorest section of the community. It was a pity the L.C.C. did not deal with redundancy basically.

Seat price control was related to other questions such as the worth of the entertainment and the quality of the seat. There had been a startlingly rapid growth of so-called palladiums and fun fairs, where young people, without guardians, and where no form of certificates were recognised, could enter and work gambling machines at any hour of the day and night. It was a matter of which the L.C.C. should take notice.

Could they not insist upon the proprietors of these establishments applying for music licences and providing suitable emergency exits? Some of these places were death traps, were ill-ventilated and dangerous from the public health standpoint

Finally, Mr. Nyman touched on the question of inducements. Some authorities sought to impose conditions to prevent inducements being given to attract people to kinemas. If the subject came under review he hoped that inducements would be considered from every angle. For instance, two seats for the price of one was an inducement, so was giving children a bar of chocolate, and the admission of people at lower prices during certain hours of the day. As long as the word "reasonable" was the operative word in regard to exhibitors' obligations their duties ought not to be difficult.

Abuse of Public Confidence

H. HOPKINS, speaking on seat price control, questioned whether there had been such an abuse of public confidence as had been represented. Most local authorities had adopted nine-tenths of the L.C.C. regulations. A weird punishment had been administered in London whereby, he understood, a theatre would have to close down for two days. If that practice spread throughout the country it would create a serious issue.

Saying he could not develop the various points which had been raised in discussion, A. R. STAMP candidly admitted "I would like to be much more frank with you than I can be with the Press present." In making regulations the L.C.C. acted with a great sense of responsibility, as would be obvious when he mentioned that a yield of a penny rate was £250,000. One exhibitor told him that weekend that the possession of a London County Council licence was good enough for any authority in the country. All the same, he hoped the other licensing authorities would not slavishly ape what London was doing.

"I am not on the defence, but on the offence, in regard to seat control," exclaimed Mr. Stamp, but he added he did not wish to discuss that matter at present.

Speakers had suggested the Act of 1909 dealt solely with safety. Mr. Stamp's view was that it dealt *primarily* with safety.

"Not Afraid to Act"

Some had said the L.C.C. had become dictatorial. That assertion was not justified, but speaking personally as a member of a democratically elected body, he was not afraid to take responsibility and to act. Those who were elected to public bodies must be prepared to interpret the Acts they had to administer and have the courage to act.

In jocular vein and in reply to Major Gale, Mr. Stamp said it was a peculiar thing that the kinema Industry never seemed to make any money. He was always being told about losses and the possibility of losses.

The committee of which he was chairman was supposed to sit in a quasi-judicial capacity. Whether evidence should be taken on oath was, in the main, a matter of opinion. He was in favour of appeals being allowed against the decisions of the licensing authority and quite frankly he would not mind an appeal being lodged against some of the notorious things he had done. He wished to assure those who questioned the decisions, however, that the licensing authority always ascertained whether the actions they proposed taking were legal.

Appeals were two-edged weapons. The Trade could be put to a lot of trouble and expense by a person not prepared to get legal advice. He might go the whole gamut of law and incur enormous expense to get a decision on quite a trivial matter.

Dealing with the Barnstaple judgment, Mr. Stamp said the implications of this should be lifted above political influences.

"Some of you people amaze me. I am a Socialist. Some of you do not believe in redundancy, either of milkmen or kinemas. Theoretically, I do not disagree with them, but I am not aware that the C.E.A. has agreed with the principle of Socialism. Redundancy is wrapped up in the economic system. Until you think more on my lines I think you must hold the baby." Mr. Stamp added that in dealing with redundancy one could hardly legislate for one Industry.

In according a vote of thanks to Mr. Stamp, the president expressed his admiration of the courage which he had shown in coming forward with such a useful address.

KEN NYMAN, who, as immediate Past President, was presented with a memento by E. J. Hinge.

Queries on L. Knopp's Paper

Lighting and Heating in The Auditorium

HANDICAPS PREVENTING THE 2,000 FT. REEL

COMMENTS and questions on Leslie Knopp's paper included the following:—

"Is there any possibility of getting 2,000 ft. reels?"—HARRY HOPKINS (Leeds).

"Have any steps been taken to contact with the Illuminating Engineering Society which has recently published a report on the standard of maintained lighting in the auditorium?"—GILLESPIE WILLIAMS.

"Is eyestrain not generally caused by the filthy condition of films?"—L. HILL (Truro).

"Has Mr. Knopp any ideal for the input of air into kinemas?"—Mr. MALLARD (Stockport).

"Has any consideration been given to the standard of volume or level in kinemas? Is there any instrument which would measure the degree of ratio in auditoriums as against the degree of output of amplifiers?"

Storage Problem

Mr. KNOPP replied that with regard to 2,000-ft. reels, film printers were handicapped by film handling and storage. Until that situation was rectified he doubted if it would be possible to introduce 2,000-ft. reels.

He supposed there had been some collaboration with the Illuminating Engineers on maintained lighting. The recommendation was that if it was desired to dispense with hand torches so that the public could see their way easily and safely, then the illumination of the theatre must be so much.

"The most prolific cause of eyestrain is flicker, which is usually associated more with faulty mechanisms than with the films."

The limit of screen illumination in some news theatres was up to 30 foot-candles. Technicolor recommended for their films up to 10 foot-candles. Last year, he said, the average illumination of theatres in this country was about 5 foot-candles.

The temperature of kinemas in summer time should be about 10 degrees below the outside limit. If the volume of air moved at more than 6 ft. per second, discomfort might be caused.

Mr. Knopp did not know of any instrument to measure degrees of ratio. It would be difficult and costly to manufacture. Volume and level were always at the discretion of the manager and operator. In the majority of theatres the sound was far too loud.

At last week's meeting of the General Council a letter from L. Hore Belisha, Secretary of State for War, was read, expressing thanks to exhibitors for their excellent support of the recruiting appeal. This, he said, had been of the greatest value and reflected credit on their great Industry which had gone out of its way to co-operate in such a wholehearted manner with the authorities.

Northern Chairman Explains why Blackpool was Chosen

A. DENT TOASTED AT CONFERENCE LUNCH

Between 500 and 600 persons, exhibitors, ladies and visitors attended the luncheon at the Casino, at which the hosts were the Northern, Manchester and West Lancashire branches.

W. S. Gibson (chairman of the Northern branch), who presided, at the outset of his address of welcome voiced congratulations to Mr. and Mrs. Arthur Dent upon their recent wedding and who had just returned from their honeymoon. On behalf of exhibitors he wished them long life, good health and continued prosperity.

Some members of the Northern branch had asked why the Summer Conference had not been held in one of the centres or resorts in the geographical area of the branch. When an investigation came to be made of the eligible places where the Conference might be held it became obvious there was no place situated by art or nature other than Blackpool that could accommodate so great a contingent as had attended that record Conference.

Acknowledging the ready, willing and general co-operation of the Manchester and West Lancashire branches, Mr. Gibson expressed his appreciation of the efforts of all who had contributed to the success of the Conference.

Brief speeches were also made by Arthur Peel (chairman, Manchester branch) and H. Simpson (chairman, West Lancashire branch). Many members of these branches as well as from the Northern branch, other than delegates, attended the luncheon.

HERBERT PONTING MEMORIAL

W. J. Fuller announced to the General Council last week that Commander F. W. Engholm proposed to place a plague on the house in Great Titchfield Street, London, to commemorate the memory of Herbert Ponting, the eminent kinematographer, who, among other achievements, was responsible for the film record of the Shackleton expedition. Many distinguished people would be invited to the unveiling ceremony.

The Council approved of the suggestion.

The Conference Banquet

Mayor's Tribute to Industry's Achievements

KEN NYMAN'S FORMULA FOR PRESIDENCY

HIGH spot of the social events of the conference was the banquet held in the Spanish Hall of the Winter Gardens on Thursday night. The attendance of 600 included many visitors, who made a special journey from London. Officially, there were only two speeches.

E. J. HINGE, who presided, and submitted the toast of "Our municipal hosts," announced the receipt of messages of greeting and good wishes from C. J. Dickinson, of Paramount, now in Hollywood; Mr. Carlson, president of the New Zealand Exhibitors' Association, and D. E. Griffiths, president of the K.R.S. Mr. Griffiths's telegram was as follows:—

"Regret unable to be with you to-night. I sincerely hope our two associations may continue to collaborate on many problems still waiting to be solved in our industry, and am confident that wholehearted effort by both associations will bring us as great a success as crowned our efforts in recent tax campaign. Regards.—Griffiths."

Mr. Hinge remarked that during the last few weeks the C.E.A. had worked in the closest co-operation with the K.R.S. and other sections of the Trade on "an important piece of business."

He alluded with regret to the illness of "one of our best box-office friends," Gracie Fields. Happily, she was improving, but had a long way to go before her recovery would be complete.

Previous conferences had been held in Blackpool, but none more successful than the one now concluding. There had been a record attendance.

Blackpool's Chief

The Mayor of Blackpool (Alderman W. R. Duckworth, J.P., M.P.) said everyone was grateful for the work of this great Industry. The Mayoress and he were tremendously impressed by what they saw in the Trade exhibition, and when he laid the wreath at the portrait of Mr. Friese-Greene at the KINE. stand he could not help wondering how, in the light of what had taken place in the last 50 years, the Industry would develop and apply the great research work now being done. He believed, if they could be projected 50 years hence, they would be in a land of fantasy.

Perhaps the time would come when people visiting the public libraries would not take from the shelves volumes which they required, but would be enabled to see what they wanted to see by means of films. He understood the membership of the C.E.A. was about 5,000, which represented 89½ per cent. of the number of picture theatres in the country. That was a wonderful achievement.

The Association's Thanks

In accordance with custom, the President then handed a gift to his immediate predecessor, K. A. Nyman, in appreciation of the excellent work he had done, and as a token of esteem from his colleagues on the General Council. Mr. Nyman had put in a most strenuous year, and discharged his duties with a vigour worthy of his personality. The presentation took the form of a pair of clips studded with diamonds, which Mr. Nyman gracefully handed to his wife.

In a humorous speech Mr. NYMAN said he had enjoyed his year of office. He had been told, with that lovely disregard for mixed metaphors so characteristic of the film trade, that to succeed as a president always be a politician, sit on the fence; keep both ears to the ground; run with the hare and hunt with the hounds; blow hot and cold, etc.

Tommy France told him that day that the cream of to day was the cheese of to-morrow. Before he lost his fluidity and became petrified cheese, he would say "Thank you." During his presidency he received a fan mail, including abusive letters telling him what he ought to have done.

One letter charged him with being a Communist, and another letter on the same subject accused him of being a true blue Conservative, which reminded him of the definition of conservatism: a greenhouse full of hot air." He was grateful to all who had associated themselves with the work he tried to do, particularly the officials, members of the General Council, and the past presidents, who were the backbone of that great association.

A PERFECT NEGATIVE

is essential for a **PERFECT POSITIVE**

That is why

so many Producers

entrust their negatives to

DENHAM LABORATORIES

for

EXPERT PROCESSING

Safeguards Wanted on Television

J. X. PRENDERGAST

S. ROWSON

ANXIETY REFLECTED IN BLACKPOOL DISCUSSION

THE keen interest with which Major Bell's paper on Television was followed was evidenced by the brisk discussion and the questions which followed it.

Anxiety was expressed that the new method of entertainment should be safeguarded so that exhibitors' interests were not prejudiced.

C. WHINCUP asked if it was likely there would be rapid changes in the design of television apparatus. Could it be assumed that the expenditure of £1,200 or £1,500 would cover the exhibitor for, say, 10 or 12 years, or was the initial set likely to be superseded by something better at a relatively early date?

A. JARRATT: Has Major Bell visualised that it might be possible to have two or three wavelengths come through, in which case we might get programmes quite different from that intended for the home sets?

Unpopular Hours of Events

S. ROWSON remarked that television could only be employed at the moment if an event was taking place, but what would be the number of people ready to receive these transmissions?

From two to four million people attended the kinemas each day, but at a particular hour, say in the afternoon, it was questionable if the number exceeded 500,000. If there was a fight at night, the number might be 1,500,000. Would it be economical to have a continuing charge, running all day, all week and all year, for the possible entertainment of a comparatively small percentage of the whole of the audiences. Could television be an economic proposition for the kinema at all?

T. O'BRIEN: Does Major Bell envisage that television will supersede the modern kinema as we understand it to-day, and if not, does he think there will be a system of television theatres which will depend upon televised subjects.

"Television will certainly develop," exclaimed J. X. PRENDERGAST. "The question with which we have to concern ourselves is whether we are going to drive television into a few hands, or are we going to have a competitive market in which to buy our product?" Television was regarded by some as an alternative form of entertainment. Was there any guarantee that films would not be distributed by television. No one wanted to be faced with 60 per cent. or 70 per cent. for films sent out by television.

DENNIS C. WALLS (Manchester) sought information on the possibility of the Government letting private enterprise erect private stations to transmit to privately owned kinemas. Was there any legislation to prevent that?

Caution Needed

Advising caution, A. JARRATT said no one could stop the progress of any new science, nor could anyone say what might happen within 12 months' time, never mind 10 years. They would be foolish at this stage to say they did not want television. It would be advisable to keep in touch with the Government department handling television, and to try to mould it to suit their needs. That would be a constructive approach.

F. B. BLAKE wanted to know if it was true that 45 per cent. of the patent rights in television had been loaned by Germany. If a person bought a receiver, could he be sure of being able to use it for an indefinite period?

Major Bell Replies

Summing up, Major BELL said he believed it was within the power of the C.E.A. to secure agreements for the servicing and maintenance of sets for the duration of the contracts. There was very little possibility that television programmes would be radiated on two different wavelengths in any area, owing to technical difficulties. Exhibitors should remember that television was here and was available to the public to-day. It was, therefore, for the C.E.A. to fix the policy by which its members were to get this medium.

Amongst the problems demanding attention were:—prices, rearrangement of programmes, amount of television to be used against amount of film, etc.

For the first time the kinema industry was faced by a department of the Government which controlled a monopoly. How were they to obtain this medium from the Government?

Arrangements had to be such that even the smallest exhibitor could get television on equitable terms. He believed the theatre receiver would augment attendances.

Major Bell thought it would not be long before the present method of televising from the studio was dropped. As regards the suggestion by Mr. Walls of a private line to kinemas, this was a serious question, and no one knew what the answer was. Whether it would be in his time for films to be distributed from a London centre or come through a Government monopoly he would not dare to venture an expression of opinion.

Although the patent situation was very involved, he did not believe any of the talk about Germany owning patents that would affect this country.

"The patents are in such a form that no matter what happens in Germany, I think we shall still have television. This association should see that the exhibitor gets in his contract safeguards and guarantees covering him against any infringement of patent rights.

There were many people wanting to make sets for kinemas. Competition would benefit the exhibitor in the fixing of the price level.

The PRESIDENT: "We can't stop television. We don't want to stop it, but we want to get it into the channels most useful to us." He characterised Major Bell's paper as well thought out.

"AUSSIE" OBSERVER WELCOMED

Thinks We Give Too Much for Too Little

In bringing the session to a close, President H[illegible]E accorded a warm welcome to S. W. P[illegible]y, of the Hoyts Circuit, Sydney, Australi[illegible] who is on a visit to Blackpool. Mr. Per[illegible] said he was astonished by the low adm[illegible]sion prices at English kinemas. Throughout Australia, excepting in the Western [illegible]erritory, there was a general minimum of 1s. admission.

BRITISH PRODUCERS AND THEIR PROBLEMS

Not in Charge of Their Own Business—*Says Captain R. Norton*

TWO important points brought out in the discussion on the paper by Captain Norton on problems of the British Film Industry, (1) The need for continuity in British fim production, and (2) Wider export markets engaged the attention of members of the conference

Replying to C. CHIPCHASE, who endeavoured to elicit information as to the reasons for the drop in British film output, CAPTAIN NORTON remarked that so far as the questions related to voluntary production, the causes were (1) uncertainty in the financing of a business which was highly speculative, and (2) the fact that many British pictures had not made money in the past. He felt that compulsorily made pictures, under quota law, could never do any good in maintaining employment at a certain level. British pictures must be made because it paid to make British pictures.

A. J. GALE

K. A. NYMAN said exhibitors were suffering from an acute shortage of film, partly due to a curtailment in output and partly to the extensive and mushroom growth of kinemas in this country. Both factors had accentuated the present situation. The independent market was being starved of film, yet there was very little response from the studios.

Middleman in Control

CAPTAIN NORTON regretfully admitted there was very little connection between the people who demanded the goods and those who made them other than through the middleman, who nearly always was in control of the situation. Practically all films were financed in a professional manner simply and solely because the distributors wanted them. If there was more direct and genuine contact between exhibitors and producers, that would be an approach to a solution of the problem.

J. X. PRENDERGAST said that too often in British films there was an inadequate conception of what the people in the north wanted.

Mr. FREEMAN (Hull) commented that pictures which were the biggest winners were often made by American companies, in reply to which CAPTAIN NORTON declared that if he were given £250,000 and conditions equal to those enjoyed by the directors in Hollywood, he could make pictures just as good.

Mr. HYMAN (Swansea) asked whether the C.E.A. could sponsor a scheme or create a link between the producers and distributors of British pictures.

What Exhibitors Need

S. K. LEWIS, who took up this theme, recalled that two or three years ago exhibitors were asked for their opinions on the best type of British picture to make for the home market. They were told they had answered in a perfectly intelligent way, and that appeared to be the end of the matter. Whilst he agreed that story value was an important feature, it ought not to be overlooked that tempo was equally important. He would assess the value of a film under three heads: (1) title value—the title was the exhibitors' shop window; (2) story value; and (3) star value.

S. K. LEWIS

CAPTAIN NORTON said he considered British pictures had improved in tempo in the last three years. The fact that action was slow in some instances was due to pictures being made for quota and the footage demanded

L. HILL (Truro): Too many British films are made to a length of 7,500 ft. Producers would find a tremendous market by making films with British characteristics of 5,000 to 5,500 ft.

Captain Norton said he would like to see more quota pictures of shorter length, but unfortunately the producers were not in charge of their own business.

MAJOR A. J. GALE said there was too much of an atmosphere of defeatism, and this had not helped production. The problem was not entirely one of finance. Producers had had much more than £200,000, and they had not delivered the goods. An obstacle difficult to overcome was that of the limited market. Some good might result from a producer-exhibitor conference.

SIMON ROWSON considered Captain Norton did not go the whole way. Was it not a fact we had an abundance of equipment in the studios, and that the lack of markets was the root of the trouble? Continuity in production was a paramount essential. What was the good of making one £200,000 film, as good as any made in Hollywood, when in America six films were made in succession and the overheads thus distributed. Essentials in British film production were (1) continuity in production, and (2) extension of markets.

Summing up the discussion, CAPTAIN NORTON exclaimed: "If there was any concrete way in which I could get together with exhibitors to get more suitable features, I would be willing to work 24 hours a day."

Need of Credit Facilities for Exhibitors

SOLIDARITY ESSENTIAL IF RENTALS ARE TO BE REDUCED

MANY challenges in Arthur Watts' paper were taken up by a well-attended meeting on Thursday afternoon, a period which had originally been left free. The numbers present were a tribute to the importance of the subjects, and most of the exhibitors had cut out other engagements in order to take part.

H. H. SHANLY set the ball rolling and deliberately provoked comment by mentioning three points:—the need for more facilities from bankers in the matter of overdrafts, more reasonable treatment from renters, and over-building.

W. HYMAN (Swansea) advised caution in talking about the banks, which already had big interests in the kinema business. It had been said "The bank is an institution which gives you an umbrella on a fine day and takes it away from you on a wet day." (Laughter.) The C.E.A. should use the power which it possessed to get better results from the renters.

W. BERRIMAN raised a laugh when he said that prior to that morning, many exhibitors thought psychology was a form of sciatica. One of the biggest troubles concerned bars. There were circuits which did not study the psychology of their patrons by playing pictures as soon as possible after the release dates. Pictures were held up for very long periods.

He considered that after a period of five or six months there should be no bar in operation at all. It would be to the advantage of exhibitors in many towns if they would get together and agree to limit their advertising. Disloyalty of exhibitors to their own organisation was the cause of a lot of the troubles that now existed.

This question of bars was also the main theme of A. FREEDMAN'S remarks. He mentioned a London suburban theatre which imposed a bar covering a ten mile radius. It was a scandalous thing to allow pictures to remain on the shelf for three months and then to impose such a bar. Film hire, he added, was the root of all exhibitors' troubles.

A 50 per Cent. Standard!

H. HOPKINS said it was more difficult to get product at equitable rates than two years ago. Renters were trying to make 50 per cent. the common price. Think of how this affected a small kinema taking £8,000 a year. Would any business man say it was reasonable to take £4,000 of that money for film hire alone?

Films put out at 50 per cent. remained at that figure as long as there was any life left in them. The man who was not competent to book films at flat rate terms for his theatre, was not fit to book films at all. He recognised, of course, that big prices would have to be paid for big films.

Film hire, said J. X. PRENDERGAST, was a hardy annual. They had been going round the table until they were now perfectly dizzy. While exhibitors did not show solidarity and "ratted" on one another, film hire would continue to be a troublesome issue.

Endeavours should be made to get together the film bookers in this country in conference with producers to discuss matters that concerned them mutually. They could talk about steps that might be taken to stimulate production, secure more equitable distribution, etc. Much was heard of high-powered salesmen; the inference was low-power buyers. Information could be collected from the various theatres and tabulated as part of this campaign.

In reply to H. SIMPSON, who asked what had been done by the Birmingham branch in the curtailment of advertising, the president stated that Birmingham exhibitors were perturbed by the amount of wastage in advertising and the prevalence of senseless competition. They decided, after a conference, to cut out all wall advertising except outside kinemas. Press advertising was restricted to a maximum of one inch per theatre. Members of the Northern Branch had also curtailed their advertising expenditure.

E. TROUNSON

Messrs. BLACK (Leicester) and DRAKE (York) reported what had been done in their towns to economise on advertising expenditure.

They Dropped It

Ald. E. TROUNSON said Southport exhibitors discontinued their Press advertising for three months, and so far as he was able to ascertain, none of them suffered. How people got information of the films to be shown at the local theatres, he did not know, but their patronage was quite normal.

"A bad picture will advertise your house empty," exclaimed H. VICTOR DAVIS. He added that although there was a lull in over-building, it could be expected the trouble would break out afresh if the international tension eased. Kinemas would probably be put up in districts which hitherto had been immune from over-building. The C.E.A. was almost on the point of getting the K.R.S. to agree with them to stop over-building. Mr. Davis proposed a vote of thanks to Mr. Watts.

L. HILL (Truro), who seconded, said he was a small independent who was proud to belong to the C.E.A. He was told the K.R.S. was a protective or defensive association. Exhibitors should reply by making the C.E.A. an attacking association. This was the first time he had attended a Summer Conference, but he had heard all the speeches before. It was up to exhibitors to do something more than talk.

C. P. METCALFE suggested that the papers and the various proposals which had been made should be discussed in detail by the branches and later by General Council. The General Council would be better occupied in discussing the points raised in the last two days than on some of the things which took up its time.

Replying to the vote of thanks, Mr. Watts said it had been his experience that he took more money on big pictures but made more money on the small ones.

FOREIGN PROPAGANDA

A Canadian Complaint

Complaints concerning the propaganda content of many foreign films are being made in Canada.

Rev. Dr. G. H. Donald, in addressing the General Assembly of the Presbyterian Church, warned that such pictures made use of the screen for propaganda and the result would be the stirring up of more racial hatreds and unholy passions.

O. J. Silverthorne, chairman of the Ontario Censor Board, Toronto, has given assurance to religious and patriotic organisations that careful consideration will be extended to current film releases which are flavoured with propaganda.

He intimated that he had been swamped with foreign-language pictures and these had been held back for careful study before being approved for theatre or other release.

"STAGECOACH" 4th WEEK

The Walter Wanger-John Ford production, "Stagecoach," continues its successful run at the Odeon, Leicester Square, where it has been retained for a fourth week.

"Stagecoach" is a United Artists' release.

GENERAL FILMS' GREAT CONVENTION

Outstanding British and American Offerings

TRIBUTE TO C. M. WOOLF

BLACKPOOL, because of its importance during Conference week, and of the fact that "The Sun Never Sets" was having its gala Trade show, was chosen by General Film Distributors for its 1939 Sales Convention. The presence of J. H. Seidelman in this country enhanced the importance of the gathering, which was held in the Oak Room of the Metropole Hotel, under the presidency of Charles M. Woolf

The rostrum was occupied by C. M. Woolf, managing director of G.F.D.; J. H. Seidelman, vice-president of Universal, in charge of foreign distribution; John Woolf, general sales manager, G.F.D.; John Jacobs, assistant general sales manager; W. W. Jay, special representative in Great Britain of Universal; Ben Rose, G.F.D. branch supervisor, and S. J. Flatau, London sales manager for G.F.D. Also present were all the branch managers: D. Carr (Manchester), C. Graves (Newcastle), C. Roberts (Belfast), R. C. McKew (Dublin), D. Robertson (Birmingham), D. Thomas (Cardiff), R. Ancill (Glasgow), S. Caverson (Leeds), L. Blond (Liverpool), together with their salesmen.

Proceedings were opened by C. M. Woolf, who expressed appreciation to Mr. Seidelman. "First," he said, "for rushing through the copy of the great picture that we all saw last night, and secondly for the marvellous trailer; he did all this in the space of a very few days, so they could imagine the work he had to put through." At the same time, they also appreciated the fact that he had helped to make their party and Convention the most successful with which he had ever been connected since he had been in the business. Mr. Woolf added that he also wanted to thank all those who participated in the organising of Wednesday's function, which was, he believed, the best organised function which has ever been put before the exhibitors. He thought they all very greatly appreciated it.

"This Convention has been called mainly in order that Mr. Seidelman can tell you of the marvellous strides, not only that the Universal has made, but is still making.

"I note their list of artistes topped by Deanna Durbin, and I can assure you that we are going to get from them an output of pictures which you may be proud to show to exhibitors.

British Production

In the course of a brief reference to their British product Mr. Woolf said:—

"I am in the course of negotiating for some very big British pictures, details of which I hoped to be able to announce at this Convention. Unfortunately, I am not ready to do so, but you may take it from me that when I am able to announce them you will be very surprised and pleased."

The present line-up of British pictures included four British films depicting outstanding English characters in every aspect of national life. Each has for its background an entirely different and keenly contrasting sphere of English life.

Three of these films—"A Window in London," "On the Night of the Fire" and "The Arsenal Stadium Mystery"—are the first of a big new programme to be produced at Denham and Pinewood by Josef Somlo and Captain Richard Norton, while the fourth, "Midnight Mail," is an Admiral Film Production.

"A Window in London" is a down-to-earth story about a typical young couple and the amazing adventures which befall them during the short space of twenty-four hours. Michael Redgrave and Sally Gray are starred with Paul Lukas, Patricia Roc and Hartley Power.

Directed by Herbert Mason, the film presents Michael Redgrave as an engineer on the new Waterloo Bridge, who, on his way to work, witnesses what he believes to be a murder through "a window in London." He discovers, however, that the "assassin" and his "victim" are an out-of-work conjurer and his assistant-wife, who were rehearsing an act. This amusing misunderstanding has the effect of plunging the young man and his wife into a series of thrilling events, climaxed by a "real murder."

"On the Night of the Fire"

"On the Night of the Fire," the second film to be produced by Capt. Richard Norton and Josef Somlo, is directed by Brian Desmond Hurst and is based on F. L. Green's compelling novel.

Diana Wynyard co-stars with Ralph Richardson, a barber, who steals a sum of money in a moment of impulse, and goes on to make one mistake after the other. Finally, he murders a draper who has been blackmailing Miss Wynyard, his wife, who at first attempts to shelter her husband but eventually leaves him to his fate. Her subsequent mental torture and sufferings are as great, however, as those of her husband.

The cast includes Romney Brent, Mary Clare, Frederick Leicester, Henry Oscar, Sara Allgood and Gertrude Musgrove, while Dave Crowley, boxing champion, makes his screen début.

"The Arsenal Stadium Mystery"

"The Arsenal Stadium Mystery" is based on the detective story by Leonard R. Gribble. A mystery story with the excitement of League football, the film is to be made in conjunction and collaboration with the Arsenal football team, club manager George Allison and trainer Tom Whittaker.

Leslie Banks, Ian McLain and Greta Gynt are being lined up to portray the principal rôles in the film, with members of the Arsenal team playing individual parts.

With Thorold Dickinson in charge of direction, the action of the picture is laid almost entirely on the Highbury ground, where a match is interrupted by a mysterious murder.

"Midnight Mail," recently completed by Admiral Film Productions, is a mystery drama unfolded against a rich variety of backgrounds ranging from the theatrical hub of London to the midnight mail train from King's Cross.

Derrick de Marney and Diana Churchill star with Jean Gillie, Cecil Parker, Frank Cellier, Allan Jeayes, Edward Lexy, Jack Lambert and Anthony Holles heading the host of well-known artistes in "Midnight Mail." Maurice Elvey directed, and it was adapted for screening purposes by the producer in charge, Victor M. Greene.

Universal Product Outlined

In a speech emphasising the quality of the new Universal production line-up J. H. Seidelman recalled that at last year's conference in London he made certain promises and in return for that placed certain responsibilities upon the sales staff of General Films. "I am cheerful and happy," he said, "because we on our part have, I think, kept our promises and you, in turn, have lived up to your responsibilities and expectations.

J. H. SEIDELMAN

"It has been a great year for us, and in our 1939-40 programme we are able to announce the greatest line-up of super product Universal has ever had in one production year."

Three of the most brilliant personalities—Irene Dunne, Charles Boyer and John M. Stahl—form the perfect combination in "The Modern Cinderella," which boasts one of the finest human stories, the highlight of which is a torrential flood which washes away an entire New England town and from which the two stars are rescued in the most exciting circumstances.

Deanna Durbin in "First Love"

A new Deanna Durbin film is always a tremendous event, and "First Love" presents this lovely young singing star with her first screen love affair. This all-imporant episode will be delicately directed by Henry Koster, who made her other pictures. Already recordings have been made of some of her new numbers, including a selection from "Madame Butterfly," which is reported to be the finest rendering she has ever made for a film.

Another top-budget picture now in production is "I Stole a Million," which stars an entirely new romantic team in George Raft and Claire Trevor. Frank Tuttle directs, and the supporting cast is headed by such well-known favourites as Dick Foran, Henry Armetta and Victor Jory.

A new child singing personality, Gloria Jean, will be seen in "The Underpup." In this, her first appearance on the screen, she will be supported by Robert Cummings, Nan Grey, Beulah Bondi, Virginia Weidler, Billy Gilbert, Ernest Truex, Margaret Lindsey and C. Aubrey Smith.

Eleven-years old, Gloria Jean is said to be possessed of a flute-like voice and a fresh winning personality, reminiscent of Deanna Durbin, whose protege she has become, and whose producer, Joe Pasternak, will be responsible for the new discovery's first picture.

Sigrid Gurie is a new personality to be signed by Universal to appear in "Forgotten Women," a gripping story which will present her as a young girl whose prison record interferes with her married happiness. William Lundigan is co-starred, and the supporting players include: Donald Briggs, Eve Arden, Donnie Dunnagan and Joseph Downing. Harold Young is directing.

"Sandy Takes a Bow"

"Sandy," the year-old baby who cooed her way to fame overnight in "East Side of Heaven," is to star with Mischa Auer in "Sandy Takes a Bow." They will be supported by Shirley Ross, Joy Hodges, Dorothy Arnold and Ann Nagel.

Jackie Cooper and Freddie Bartholomew have been teamed again in "Man's Heritage," an extremely human drama which provides them with highly impressive opportunities. Dorothy Peterson, Melville Cooper, and J. M. Kerrigan appear in important support. Joseph Santley directed.

The miracles of modern-day police science as opposed to the old-time strong-arm methods provide a major conflict in "Inside Information," in which June Lang, Dick Foran, Harry Carey and Mary Carlisle play the leading rôles. Directed by Charles Lamont.

Dick Foran and Anita Louise are the romantic leads in "Hero for a Day," which depicts what happens to sports celebrities after they graduate from college and athletic glory. Harold Young is directing.

A new series of seven adventure pictures teaming Richard Arlen and Andy Devine has been put in work, the first film being "Mutiny on the Blackhawk." This swiftly paced film boasts as its outstanding features a wild mutiny aboard a slave ship on the high seas; the bartering of natives in a tropical paradise, and powerful battle scenes between enraged Californian settlers and the Mexican Army. Constance Moore, Noah Beery and Thurston Hall are in the cast, and Christy Cabanne directed.

Six more stories—"The Raging River," "Way of the West," "Man from Montreal," "Air Express," "Steel," and "Sea Patrol"—have also been lined up for this action series.

Coming Productions

A new vehicle each for Deanna Durbin and Irene Dunne is included in the programme, and are now in active preparation. Another Universal super production to anticipate will be "Bull by the Horns," which should prove powerful material for director-producer John M. Stahl.

Something entirely new in screen "horror" fare is promised in "Tower of London," with Basil Rathbone and Boris Karloff co-starred.

One of Universal's major films of the year will be a subject woven around the brilliantly versatile talents of Margaret Sullavan, who in Universal's "Only Yesterday" made her sensational bid for stardom.

Danielle Darrieux, whose English-talking debut in Universal's "The Rage of Paris" made her the rage of the world's screen, will star in her second picture for Universal. "Rio" is the title of the film, which will be under the directorial aegis of Anatole Litvak, who made "Mayerling."

An imposing addition will be made to the output by the inclusion of Harry Edington's "Famous Productions," the keynote of which will be quality both in stellar and subject material.

The first of these productions, "Green Hell," will co-star Douglas Fairbanks, Jun., and Loretta Young.

"Streets of Paris" is the title of the second film, in which Cary Grant will play the starring rôle. Based on Georges de la Fouchardiere's masterpiece of French literature, "La Chienna," the film tells an intimate tale of the cafés.

"Atlantic Cable," the third subject, has for its source a story by Denison Clift, which presents the romantic and dramatic aspects of the laying of the first Atlantic cable.

James Stewart will star in "The Man from Montana," spectacular Western film.

Another thrilling subject, starring Basil Rathbone, which will shortly be put into production, is "Victoria Docks at 8," which is said to boast a screenplay of striking novelty.

Bing Crosby is to star in a second musical romance for Universal. Production and star values will correspond with those in "East Side of Heaven."

"The Invisible Man Returns"

Thriller number one in Universal's new season list of outstanding attractions will be "The Invisible Man Returns," in which Cedric Hardwicke, Sigrid Gurie and Vincent Price head a brilliant cast. Joe May will direct.

Prominent in the schedule is a new W. C. Fields comedy.

On the completion of "Bright Victory" Jackie Cooper and Freddie Bartholomew will star in "Flying Cadets," a timely picturisation of youth in the air.

Another subject planned for Jackie Cooper is a film in which Victor McLaglen will co-star in the rôle of the father.

Edgar Bergen and Charlie McCarthy.

Edgar Bergen, the peerless ventriloquist, with his famous dummy Charlie McCarthy are to star again for Universal.

An outstanding subject is predicted in "Return of the Sheik," to be directed by Ben Stoloff, which is announced as a lavish production based on a thrilling story of the French Foreign Legion.

A further series of the antics and adventures of "The Family Next Door" is planned in which Baby Sandy will this time share the top of the bill with Hugh Herbert, while the remainder of the family will again be portrayed by Joy Hodges, Eddie Quillan, Ruth Donnelly, Juanita Quigley, and Benny Bartlett.

Another popular team, the Little Tough Guys, will occupy a place in the new season's product.

Another thrilling feature of Universal's new productions bears the ominous title of "Friday the 13th." Boris Karloff and Bela Lugosi, famous for their horror rôles, will star.

John Mack Brown will star in seven special Western attractions, in all of which he will be supported by Bob Baker—the Singing Cowboy—and Fuzzy Knight.

Four great serials are offered by Universal. These are "The Oregon Trail," which has already been Trade shown to exhibitors; "The Phantom Creeps" (Bela Lugosi); "The Green Hornet," a radio thriller; and a new Larry Crabbe serial, "Conquering the Universe."

John Woolf Invited to America

Mr. Seidelman, in concluding his address, extended on behalf of Universal to John Woolf an invitation to visit America. He added, "I know that it will be an experience he will long remember.

"I will add one toast in which I know you will happily join me and that is your Chief, C.M."

John Woolf, in reply, said he thought it must be the greatest tribute to the leadership of their two great companies that they should be in a position to-day to announce a programme greater than they or any other company has announced before.

JOHN WOOLF

After thanking Mr. Seidelman for his "unprecedented invitation," Mr. Woolf said they all realised the great job which the two men who had spoken as the heads of their organisation were setting out to do. They thanked them for the trust they had placed in them and assured them that they would not be let down.

John Jacobs, in proposing a vote of thanks to C. M. Woolf, said they regarded him not only with the greatest admiration and respect but also with the sincerest personal affection and trusted that they might have the good fortune to work with him and for him for many years to come.

They had listened to the details of a programme which must cause a sensation in Trade circles. It was the greatest and most ambitious programme that the Universal Company had ever embarked upon, and he added, "Realising our responsibility and our individual duty, we pledge ourselves as an organisation to distribute that programme in such a fashion as will exceed even the most sanguine expectations of yourself and Mr. Seidelman."

Short Subjects for every Taste

As a supplement to this sensational new programme General Film Distributors, Ltd., will be releasing during the coming year of production a record number of Universal and Gaumont-British super shorts.

General Film Distributors will continue to cover the news front with the bi-weekly issues of Gaumont-British and Universal newsreels, bringing the real news straight to the screen with wise and witty commentaries on subjects of the highest topicality by the two famous commentators—E. V. H. Emmett and R. E. Jeffrey.

Charlie Naughton and Jimmy Gold snapped, reading "Summer Pie" at Islington where, with the rest of the Crazy Gang, they are making FROZEN LIMITS for 20th Fox release. All the profits of this grand holiday annual, now on sale, are devoted to deserving charities

A Blackpool Reopening

Rebuilt after being badly damaged by fire, the New Imperial, North Shore, Blackpool, reopened on Saturday with "Wives Under Suspicion." The theatre had been out of commission for two months.

Seating capacity has been reduced from 731 to 719 places, new seats being supplied and fitted by C. and R. Harrison & Sons, Ltd., of Golborne.

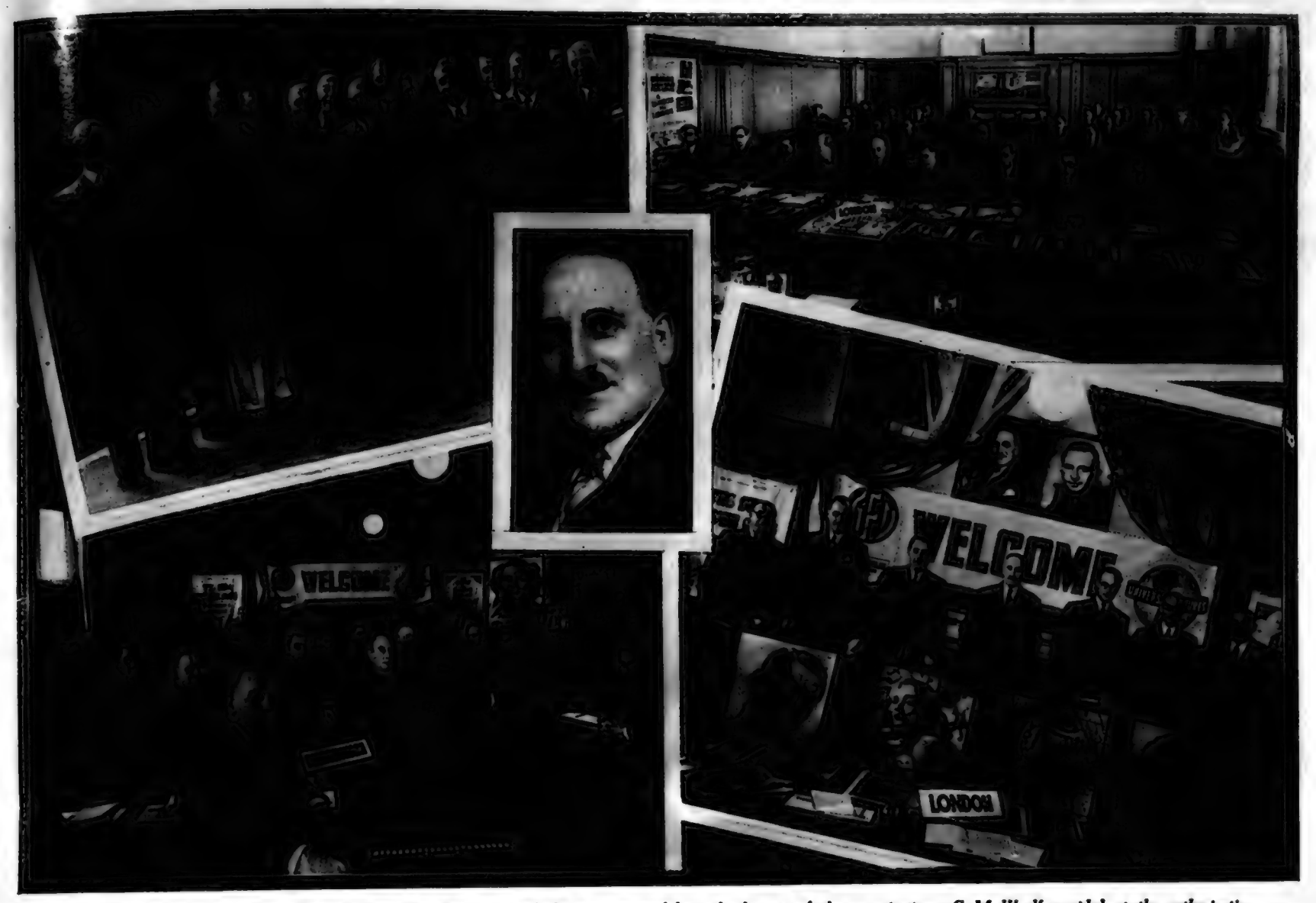
The proscenium has been raised and brought slightly forward so that a series of coloured lights can reflect from each wing to the stage. Two eau-de-nil pylons flank the screen. Theatre decorations are in a blend of beige, cerise and gold.

There is a completely new system of central heating; new staff rooms have been installed and the refreshment kiosk and chocolate stall have been replanned.

The entrance foyer also has been completely remodelled.

F. Fennell is general manager of the Imperial with G. C. Bishop as resident manager.

GENERAL FILMS' GREAT CONFERENCE



The Annual Sales Convention of General Films Distributors proved the most successful in the history of the organisation. C. M. Woolf presided at the enthusiastic gatherings of managers and sales staff and was supported by J. H. Seidelman (foreign chief of Universal). The great reception accorded by the C.E.A. Conference delegates to THE SUN NEVER SETS was regarded as the happiest augury of the quality line-up of General Films current programme.

RECORD FILM PREMIERE

nes at the gala presentation, Wednesday night, of Universal's THE SUN NEVER SETS, which was acclaimed one of the high-lights of the C.E.A. Summer iference. After the show C. M. Woolf and his company entertained over a thousand guests to supper at the Winter Gardens. All sections of the Industry were among se present, and at this table will be noticed : Left to right : R. Richards, Mrs. H. Mears, Coun. H. Mears (vice-president), J. Seidelman (vice-president Universal Pictures), C. M. Woolf (managing director General Film Distributors), E. J. Hinge (president), E. W. Fredman, W. Phillips (Odeon), R. Bromhead (County).

GENERAL FILMS' STAR STRENGTH

(1) *Deanna Durbin.* (2) *Edgar Bergen, "Charlie McCarthy" and "Mortimer Snerd."* (3) *Cedric Hardwicke.* (4) *Bing Crosby.* (5) *Douglas Fairbanks, Jun.* (6) *Gloria Jean.* (7) *Claire Trevor, who is starring with George Raft.* (8) *Irene Dunne and Charles Boyer.* (9) *Sandy, Universal's youngest actress.* (10) *Michael Redgrave and Patricia Roc in "A Window in London" (G. & S.).* (11) *Derrick de Marney and Diana Churchill in "Midnight Mail" (Admiral).* (12) *Diana Wynyard and Ralph Richardson in "On the Night of the Fire" (G. & S.)*

On their way to the RKO-Radio American Convention. Left to right: Leon Britton, Ralph Hanbury, Reg. Armour (continental manager), Ben Levy (Walt Disney Productions), and his assistant, V. B. Feignoux

Leamington Kine Plans Action

ARCHITECT SUCCEEDS ON COUNTER CLAIM

Judgment on a counter-claim by a Birmingham architect against the woman director of a Leamington kinema company, of £1,493, including costs and fees, was allowed in the High Court, on Thursday last. Mrs. Edith Devis, of Bournemouth, director of the Bath Cinema Co. (Leamington), Ltd., challenged the charges she was asked to pay to David Clarke, architect, of Bradley and Clarke, Birmingham, for work in connection with a group of kinema schemes she promoted at Leamington, Warwick, and Stratford-on-Avon.

Mrs. Devis said she and her late husband, Stephen Muro Devis, were owners of the Bath Hotel, a dance hall and three kinemas —the Scala, the Regal and the Bath, at Leamington; a kinema at Nuneaton, and various kinema sites at Warwick, Stratford-on-Avon, and elsewhere.

When in respect of kinema schemes, Collins and Britton, of Birmingham, lodged against her a claim for fees as quantity surveyors, she settled with them for £700, plus £90 costs, and now sought to recover these payments from her architects as third parties. She complained that Mr. Clarke had charged 7 per cent. when Mr. Bradley had previously charged 4½ per cent., and in answer to Mr. Clarke's counter-claim for £1,615, she said that for later schemes too elaborate plans were prepared. For alterations at the Bath kinema, Mr. Clarke obtained £190.

His Honour, L. M. Pittman, K.C., pointed out that Mrs. Devis added to the original scheme a stage with higher and thicker walls and really contemplated substituting a theatre for a kinema. Mr. Clarke gave evidence, and called architects to say that the basis of his charges was reasonable. When Mrs. Devis added a theatre stage to her proposal for the Bath kinema, and said she wished to oblige a local operatic society, he pointed out that dressing-rooms and a higher stage roof would seriously add to the cost. Mrs. Devis made no limitation of cost in the Coten End scheme, for which his fees were over £1,000.

His Honour found in favour of the architect. He allowed him £1,000 on the abandoned Coten End scheme, where Mr. Clarke had claimed £1,067. The Court reduced the amount claimed in respect of work for a private house known as River Mead, Tiddington, Stratford-on-Avon.

Kinema Queue Complaint

Isle of Man Case Again Adjourned

The hearing was resumed in the Isle of Man High Court last week of the case in which the Palace and Derby Castle Co. Ltd., owners of the Regal, Victoria Street, Douglas, is being sued by Mrs. Eunice Bowling, owner of adjacent shops, for damage for loss of business through the formation of queues outside her premises; and for an injunction to restrain the defendants from permitting queues to be formed outside her premises.

Mrs. Bowling declared that while the queues were formed up very little business was done in her shops; people crossed to the other side of the street. She had not brought the action for damages, but she wanted the nuisance stopped.

Cross-examined: She denied she had offered to sell her property to the defendant company, but she was asked for a price for the property, and said she would sell for £14,000. She received a letter from the Palace Co. refusing the offer. She was willing to sell her property now, but she would rather not sell to the Palace Co.

The defence was a denial that there had been any obstruction or interference with the plaintiff's business; moreover, that Mrs. Bowling had acquiesced in the existence of the queues, and was not entitled to the relief claimed. Although queues had been formed there since pre-war days Mrs. Bowling was the only person who had complained.

Evidence was given to the effect that the queues were well controlled, and there were always gaps left in front of the doors of the plaintiffs' shops.

The further hearing was adjourned.

DUBLIN CAPITAL REDUCTION

STEPHENS GREEN CINEMA

In the Eireann High Court last week Mr. Justice Black confirmed resolutions of December 22, 1938, and January 18 last, affecting a reduction in the capital of Stephen's Green Cinema, Dublin, a modern luxury house, from £88,000 to £70,000.

The petition proposed the reduction of the nominal amount of the 5s. ordinary shares to 2s. 6d. each, and to change the preferred ordinary shares to preference shares of £1 each, with a non-cumulative preferential dividend of 6 per cent., and an additional non-cumulative dividend of ½ per cent. for each 1 per cent. over 6 per cent. paid on the ordinary shares.

Mr. Overend said that the company had been incorporated in 1934, the capital being made up of 52,000 7½ per cent. preferred ordinary shares of £1 each, and 144,000 ordinary shares of 5s. each. It appeared to be in the interests of everybody, said Mr. Overend, that the reduction of capital should be effected. The preference shareholders were giving up some rights to dividends in the first instance, but if the company were successful they would get it back by participating in the extra profits later. Although the ordinary shareholders were giving up half their capital if the company were successful, they would get all their own back.

SHARE MARKET

Lull in Dealings

Another featureless and disappointing week must be recorded for the kinema share market. Business was practically non-existent, and prices for the most part sagged.

A.B.P.C. issues, despite expectations of a favourable report, weakened with the majority. The Ordinary declined 4½d. to 11s. 10½d., the Preference 6d. to 18s. 6d., and the Debentures 10s. to £97. British Lion Preferred Ordinary fell 6d. to 2s. 9d., Gaumont-British 1½d. to 2s. 6d., and G.-B. Debentures 10s. to £73½. G.-B. Preference exceptionally rose 4½d. to 10s. 3d.

London Pavilion Ordinary weakened from 10s. 7½d. to 10s., Moss' Empires Ordinary from 19s. 6d. to 19s. 3d., and Moss' Preference from 15s. 3d. to 14s. 9d.

Odeon 6 per cent. Preference were down to 13s. 3d., and the 5 per cent Debentures fell 10s. to £75½d. P.C.T. issues were steady, apart from the 7½ per cent. Preferred, which lost 4½d. at 19s.

Scophony 5s. Ordinary were 6d. lower at 3s. 6d. Following the meeting Union Cinemas were nominally 1½d. harder at 7½d., but the First Preference were only 3s. 1½d. compared with 3s. 9d., and the Second Preference 1s. 3d. against 1s. 6d.

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/6	32/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/3	11/10½	-/4½
" 6% Pref.	19/-	18/6	— -/6
" 5% Debs.	£97½	£97	—10/-
A.P.P.H. Ord.	13/-	13/-	—
Assoc. Talk. Pic. Ord. 5/- ..	-/1½	-/1½	—
Baird Tele. 20% Pref. Ord. 2/6	1/-	-/10½	— -/1½
Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	3/3	2/9	— -/6
Capital & Prov. News. 5/- ..	3/-	3/-	—
Gains. Pic. Ord. 10/- ..	2/1½	2/1½	—
Gaumont-British Ord. 10/- ..	2/7½	2/6	— -/1½
" "A" Ord.	1/3	1/2½	— -/-½
" 5½% 1st Pref.	9/10½	10/3	+ -/4½
" 4½% New Debs. ..	£74	£73½	—10/-
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort. Deb. ..	£81	£81½	+10/-
London Pavilion £1 Ord. ..	10/7½	10/-	— -/7½
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def..	1/8½	1/7½	— -/-½
" £1 Prefd. Ord. ..	15/-	15/-	—
Moss Empires £1 Ord. ..	19/6	19/3	— -/3
" £1 Cum. Pref.	15/3	14/9	— -/6
Odeon 5/- Ord.	6/1½	6/1½	—
" 6% Pref.	13/6	13/3	— -/3
" 5% Debs.	£76	£75½	—10/-
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pref. Ord. ..	19/4½	19/-	— -/4½
" Cum. "A" Pref. £1 ..	22/6	22/6	—
" Cum. "B" Pref. £1 ..	20/6	20/6	—
" Const. 7% Pref. ..	21/-	21/-	—
Scophony 5/- Ord.	4/-	3/6	— -/6
Sound City (Films) 5/- Ord.. ..	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/10½	1/10½	—
Twentieth Cent 5/- Ord. ..	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/6	-/7½	+ -/1½
" 1st Pref.	3/9	3/1½	— -/7½
" 2nd Pref.	1/6	1/3	— -/3
Union Cine.Sub.Props.6% Pref.	12/-	12/-	—
" 4/- Ord.	4/-	4/-	—

£1 shares unless otherwise stated.

UNION RECONSTRUCTION POSTPONED

Maxwell on Top-heavy Structure of Indebtedness

JOHN MAXWELL told shareholders of Union Cinemas last Friday that the present general financial conditions were unpropitious for bringing forward a scheme of reconstruction of the company's finances, though the directors had given serious consideration to the entire position.

In his address to the annual meeting of shareholders Mr. Maxwell said that current liabilities, consisting of the bank overdraft, amounts due to subsidiary and associated companies, and sundry creditors, showed a total liability of £2,165,000 as against current assets of some £300,000 at the best, including amounts due from subsidiary and associated companies. "The greatest care and the greatest patience have been necessary during the year in dealing with a situation where there is such a top-heavy structure of floating debts," he said.

"Every effort has been made to limit the company's financial commitments in all directions possible, and to curtail the outgoing of cash, but a long period of anxious and continued care will be necessary before the earning power of the company reflects itself in any serious reduction in these amounts of current liabilities.

Untangling Subsidiaries

"Given any improvement in general conditions to increase the growth already noticeable in the company's results, I have hope that a stage may be reached at which consideration can fruitfully be given to proposals for refinancing the group. It is obvious, of course, that any reconstruction scheme that merely altered the share capital structure to meet capital losses and did not provide for the funding or at least stabilisation of the large mass of floating debts would be futile and meaningless.

"In the meantime the board's efforts are being directed towards untangling some of the quite complicated structure of associated and subsidiary companies (ten such companies were liquidated during the year but 30 still remain) with a view to consolidation of the properties in the parent company, which tends, of course, towards ease of handling and economy of operation."

Referring to the many claims and actions against the company arising out of contracts or alleged contracts of one kind or another, Mr. Maxwell said that he was glad to say that many of these had now been dealt with.

Shareholders' Committees

"During the year the directors have had the advantage of consultation from time to time with a committee representing the preference shareholders and that committee of ordinary shareholders which was appointed at the conclusion of the meetings held a year ago. This consultation and the co-operation of these committees have been valuable to the board, and particularly so in regard to discussions which have taken place with the previous directors and their representatives with a view to arriving at a settlement of matters to which reference was made in the first report submitted to shareholders by the present board and the legal proceedings which followed thereon.

"I had hoped at this meeting to be able to say that those matters had been finally settled. However, I am not quite in a position to make that statement to-day, although I have every hope that this will shortly be effected."

"The reserve in respect of pending legal actions has been reduced by £5,000 and now stands at £20,000. There are still a large number of unsettled claims against the company and the board consider it prudent to maintain this reserve until these actions have been disposed of. The provision for liability arising, on liquidation of subsidiary companies, has been increased by some £6,000 in order to meet further liabilities which it is expected will emerge."

The Trading Profit

Mr. Maxwell also reported that the trading profit for the year had increased from £145,000 to £203,000, after deducting head office and management expenses and including dividends and fees receivable from subsidiary and associated companies.

"In the light of the conditions which have existed during the period, the directors regard this trading result as satisfactory. The condition of the company at the date when the new board was appointed was such that much strenuous work had to be done in order to restore the company's kinemas to sound management and to a competitive position, which they had lost to a considerable extent. Action of this kind, even if employed without delay, as it was in this case, takes time to produce its full results, and particularly is this the case in the operation of kinemas where the booking of programmes is done long in advance of the date of showing. In addition to this factor, it was found impossible to cut off summarily several contracts of an onerous nature, and the accounts now under review include, therefore, expenditure under these contracts which will not now recur.

"Cleaning-up" Period

"In general, therefore, one may say that the earlier part of the year, possibly at least the first six months of it, can be regarded as a cleaning-up period, and better results had been expected from the latter part of the year. Business in the autumn suffered, however, owing to the crisis of last September, and to the state of unrest which subsisted even when the immediate crisis had passed.

"The increase of profits is, of course, in part due to the inclusion of a full year's earnings in respect of theatres opened during 1937 and to the profits of the theatres opened in 1938—although these have not shown a full year's results.

Shareholders re-elected Mr. Maxwell, W. D. Scrimgeour, and Eric Lightfoot to the board, and one shareholder expressed the view that if the directors revive the company into something like a profitable position they would deserve the warmest thanks of the shareholders.

Thanking shareholders for their vote of confidence, Mr. Maxwell regretted the unfortunate position which had to be disclosed, but concluded by saying "I hope your pilgrimages will not always be to Munich."

PRODUCTION COMPANY'S BANKRUPTCY

Mismanagement Alleged

Observations upon the winding up of Standard International Pictures, Ltd., 199, Piccadilly, London, W.1, have now been issued by the Official Receiver in the Companies Winding-up Department of the Board of Trade.

The statement of affairs shows ranking liabilities of £15,642 and no assets.

The company, which was formed in 1936 with a nominal capital of £6,000, produced only one film, which cost £25,952, excluding the cost of the office expenses and the charges and interest on loans.

The failure of the company was attributed to the delay in obtaining the acceptance of the film by a distributing company, the failure to obtain a West End release and the loss on the sale of the American rights.

The Official Receiver states that he considers the failure to be primarily attributable to mismanagement on the part of the directors in that they caused the company to embark on a highly speculative venture without providing sufficient working capital and under-estimating by the directors of the cost of production.

SHEFFIELD AND DISTRICT

Dividend Payments Maintained

J. C. Morton, presiding at the annual meeting of the Sheffield and District Cinematograph Theatres, Ltd., held at the Cutlers' Hall, Sheffield, last week, said he was pleased to announce for the fourteenth successive year a dividend of over 10 per cent. The new Carlton Cinema, opened on the Arbourthorne Estate, Sheffield, last August, cost nearly £17,512, and a further expenditure of £2,000 would be involved.

Proposing a dividend of 10 per cent., less tax, Donald Craig said that in addition to maintaining the dividend the company had been able to finance the Carlton without cost to the shareholders. A balance of £9,072 was carried forward. F. W. Scorah was re-elected a director.

GREATER SCALA, BIRMINGHAM

8 per cent. Again Paid

In the report of trading of Greater Scala (Birmingham), Ltd., for the year ended March 3 last profits, after providing for management expenses, depreciation and taxation, together with the balance of £7,705 brought forward from last year, is recorded at £20,901. The directors recommend a final dividend of 5 per cent. less tax, making 8 per cent. for the year (the same as last season), placing the sum of £2,000 to the general reserve account, which now stands at £26,000, and carrying forward £6,901.

KINEMA DEBENTURE LAPSE

London and District Cinemas

London and District Cinemas announce that interest on the 5 per cent. debenture stock due July 1 will not be paid.

There is £156,463 of this stock outstanding and the quotation is around 45. After providing for interest the report for the year ended January 31 showed a loss of £11,549, increased to £15,254 by provision for income tax and debenture sinking fund.

The balance sheet showed £3,000 due to the bank.

DEBENTURE HOLDERS' APPLICATION

In the Chancery Division on July 4 Mr. Justice Morton granted a motion for the appointment of a receiver for London District Cinemas, Ltd., in a debenture holders' action.

The application was made by Lionel Cohen, K.C., on behalf of the Equity and Law Life Assurance Society and the holders of £6,420 mortgage debenture stock.

The defendant company were, he said, prepared to consent, and one of the stockholders, who was also a defendant, did not oppose. Stock issued totalled £160,000.

The society, who were trustees, had resolved that the security created by a trust deed was in jeopardy and sought the appointment of a receiver.

It was stated by counsel for the defendant stockholder that the appointment would probably be in the interests of the debenture holders as a whole.

G

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Code of the Secret Service (First National)—American.	57 min. (A)	Ronald Reagan, Rosella Towne, Eddie Foy, Jun.	Melodrama of the American Secret Service. Story exciting, action fast, thrills realistic, and team-work exuberant. Mass appeal obvious.	First-rate booking for the masses. Nothing to harm youngsters.
Five Came Back (RKO-Radio)—American.	74 min. (A)	Chester Morris, Joseph Calleia, C. Aubrey Smith.	Aerial melodrama, with original thought-provoking and thrilling story. Acting superb, direction masterly, and spectacle vividly realistic. Human angle profound.	Outstanding general booking. Will appeal to the family.
Girl and the Gambler, The (RKO-Radio)—American.	64 min. (A)	Leo Carrillo, Tim Holt, Steffi Duna.	Romantic comedy-drama, adapted from the time-honoured play, "The Dove." Entertainment falls short of promise, but nevertheless has some mass appeal. Technical presentation very good.	Star support for the masses and industrial element. Nothing to harm youngsters.
Girl From Mexico, The (RKO-Radio)—American.	71 min. (U)	Lupe Velez, Leon Errol, Donald Woods.	Colourful, quick-fire romantic comedy built around the stupendous volatility of Lupe Velez. Star and support tireless, gags bright and musical relief appropriate.	Very good light booking for the crowd. Great for youngsters.
I Was a Convict (British Lion-Republic)—American.	63 min. (A)	Barton Maclane, Beverley Roberts, Clarence Kolb.	Comedy melodrama approaching the "never too late to mend" theme. in a tongue in the cheek manner. Story far-fetched, but acting resourceful. Gags and thrills good.	Capital two-feature programme booking for the masses. Nothing to harm youngsters.
Man of Conquest (British Lion-Republic)—American.	98 min. (U)	Richard Dix, Gail Patrick, Edward Ellis.	Spectacular period outdoor melodrama. Story powerful and profound, acting excellent, historical background colourful and thrills stupendous.	Excellent general booking. Great for the family.
Mexicali Rose (British Lion-Republic)—American.	58 min. (U)	Gene Autry, Smiley Burnette, Noah Beery.	Well up-to-standard Gene Autrey Western, made according to the popular formula.	Excellent booking of its type, with strong juvenile pull.
North of Shanghai (Columbia)—American.	58 min. (A)	James Craig, Betty Furness, Keye Luke.	Romantic melodrama of war in and around Shanghai. Story extravagant, but team work good, action fast and thrills spectacular.	Average support for the masses. Nothing to harm youngsters.
Panama Lady (RKO-Radio)—American.	65 min. (A)	Lucille Ball, Allan Lane, Evelyn Brent.	Romantic melodrama of revenge and retribution set in a South American locale. Acting adequate and presentation colourful, but story cheap and sensational.	Two-feature programme booking for the industrial element. Hardly suitable for children.
*Poison Pen (Associated British)—British.	78 min. (A)	Flora Robson, Reginald Tate, Robert Newton.	Melodrama of English village life, illustrating the havoc caused by anonymous letters. Story unusual, acting convincing, human angle strong and drama poignant.	Good title and star booking for the masses. Not suitable for children.
*Saint in London, The (RKO-Radio)—British.	75 min. (A)	George Sanders, Sally Gray, David Burns.	Romantic comedy crime adventure melodrama, the third and the best of the popular "The Saint" series. Story actionful, acting first-rate, thrills realistic, and comedy relief popular.	Excellent general booking. Nothing to harm youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

Five Came Back

RKO-Radio. American (A). Directed by John Farrow. Featuring Chester Morris, Joseph Calleia and C. Aubrey Smith. 6,660 feet. Release not fixed.

MELODRAMA, which by a spectacular, but by no means extravagant, hypothesis employs the hazards of aviation to test the moral fibre of a number of people. Their reactions in the face of death are the seeds from which an exciting, novel and psychologically sound entertainment springs. The box-office experiment is supported by superb acting and vividly realistic technical presentation. Outstanding general booking, an unheralded masterpiece.

Story.—Twelve persons board a 'plane when it leaves Los Angeles for Panama City. They are Bill Larnigan and Joe Brooks, co-pilots; Alice Melhorne and Judson Ellis, an eloping couple; Larry, the steward; Henry Spengler, an elderly botanist, and his wife, Martha; Pete, a gangster; Tommy, small son of the gangster's chief; Peggy Nolan, a gold-digger; Vasquez, an anarchist awaiting sentence of death; and Crimp, a detective in charge of Vasquez. The 'plane crashes in an Amazon jungle and Larry is killed.

The remaining forces are marshalled and every effort is made to repair the ship. Soon Crimp loses his nerve, wanders into the jungle and dies from a native arrow. Pete, too, is killed, and Judson takes to drink. Eventually the 'plane is repaired, but it is only capable of carrying five with safety. The responsibility of selecting the passengers is undertaken by Vasquez, he being able to judge impartially by reason of the fact that his days are numbered, anyway. His assumption of dictatorial power paves the way to a magnificently conceived dramatic climax.

Acting.—As Vasquez, Joseph Calleia steals the honours with a provocative yet intensely human portrayal, but only because he has the key part. C. Aubrey Smith, Elizabeth Risdon, Chester Morris, John Carradine, Kent Taylor and Allen Jenkins are others responsible for accurate and impressive portrayals.

Production.—The prodigality of the drama is terrific and there is no limit to that which can be read into it, and it is a tribute both to the story and direction that, whatever the interpretation, thought-provoking as well as thrilling entertainment is the inevitable conclusion. Contrived circumstances turns the searchlight on the best and the worst in human nature and analyses impartially the subtleties of sociology. The dissection of human nature is not, however, highbrow. The film's box-office qualification is its ability to tackle a big subject in terms of powerful and thrilling, popular entertainment. It comes to the screen comparatively unsung, but earns the right to be bracketed with the best of the year.

Points of Appeal.—Profound yet thrilling story, brilliant character cameos, superb direction, hair-raising technical presentation, compelling human angle, memorable spectacle, and intriguing title.

The Saint in London

RKO-Radio. British (A). Directed by John Paddy Carstairs. Featuring George Sanders, Sally Gray, and David Burns. 6,909 feet. Release not fixed.

ROMANTIC crime adventure melodrama, the third and the best of the popular "The Saint" series. It makes rings round its predecessors and, what's more, it's made in England. Major contributions to its unqualified success are an exciting story, slick direction, accurately timed thrills and, above all, a disarming sense of humour. It is popular crime fiction at its best. Title and star values clinch the deal. Excellent general booking.

Story.—Bruno Lang, an international crook, holds captive Count Duni, a foreign diplomat. Lang is planning to defraud Duni's country out of a million pounds by forging notes. Simon Templar, known as "The Saint," gets wind of deep schemes afoot in Lang's home, and steals an important document from Lang's safe. Penelope Parker, an American girl, with a lust for adventure, tacks herself on to Simon. She helps him to escape from Lang's bodyguard, and is with him when Duni is found partly unconscious by the roadside. During Duni's delirium Simon learns of Lang's scheme. Meanwhile, Lang instructs Kussella, his lieutenant, to retrieve the document from Simon, and also plots Duni's murder. Dugan, an amusing ex-pickpocket, is Simon's right hand man, and soon it is war to the teeth between Lang and his gang and Simon and his. Inspector Teal, of Scotland Yard, and Penelope are at the ringside. Needless to say, the exciting struggle ends in victory for Simon. At the finish it is revealed that Simon is working for the authorities. He refuses, however, to let victory lead him into romance.

Acting.—George Sanders is very good as Simon Templar, alias "The Saint," a combination of Sherlock Holmes and Raffles. He is manly, alert and refreshingly detached in his relationship with the fair sex. Sally Gray is a trifle lacking in experience as Penelope, but, nevertheless, puts over a spirited performance. David Burns is excellent as Dugan, Gordon McLeod is true to type as Inspector Teal, and Henry Oscar registers as villain Bruno Lang. The support is equally competent.

Production.—John Paddy Carstairs, the director, has done a good job of work here. Tongue-in-the-cheek methods are adopted, but only so far as is necessary to cloak the somewhat highly-coloured make-up of the basic theme. Directional resource and showmanship, together with a competent and winning cast, and ambitious production qualities, result, it will be observed in a film that is both good fun and a first-rate thriller. There is no question that "The Saint" has gained box-office bloom by being transplanted to British soil.

Points of Appeal.—Exciting story, capital humorous relief, intriguing hint at romance, snappy dialogue, realistic thrills, competent and popular cast, star values and box-office title.

The Girl from Mexico

RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Lupe Velez, Leon Errol and Donald Woods. 6,390 feet. Release not fixed.

ROMANTIC comedy of a Mexican wildcat's adventures in New York. Neither the plot nor the gags are original, but both are bright. They preserve pristine sparkle through the stupendous volatility of Lupe Velez and the inimitable jittery humour of Leon Errol. Consolidating the amiable whirlwind idiocies are a versatile supporting cast and generous production qualities. It's a "past the post" proposition for the galleryites, and an even money chance for others. Very good light booking.

Story.—Dennis Lindsay, talent scout for an advertising company, is sent to Mexico to find a singer for a new radio programme. He sees in Carmelita Fuentes, a fiery native, a potential star, but before he can bring her to New York he has to put up a ten thousand dollar bond with the authorities and guarantee her moral conduct. Dennis lives with his Aunt Della and his Uncle Matthew, and Carmelita is taken to their home. She falls in love with Dennis and is hostile towards Elizabeth Price, Dennis's fiancée. Elizabeth returns snub for snub. Unknown to Dennis, Carmelita persuades lazy, easy-going Uncle Matthew to take her on the spree. She catches a cold and her audition is ruined. Dennis is under an obligation to return her to Mexico, but she slips out and gets a job in a cabaret. One of Dennis's clients sees her and signs her up. She then sets out to make Dennis jealous and, with Uncle Matthew's help, succeeds. She steals Dennis from Elizabeth at the altar.

Acting.—Lupe Velez is plenty tough and tremendously vociferous as Carmelita, but her volatility and exuberance admirably fit the part. She'll please the mob. Leon Errol is a perfect foil as Uncle Matthew, a fellow with a permanent hangover. Donald Woods is adequate as Dennis, and so are the rest.

Production.—Every situation is telegraphed, but no matter, the versatile stars and supporting cast always manage to extract a laugh from the lively, if obvious situations. An illusion of scope is created by dovetailing shots of baseball, all-in wrestling and six-day bike contests, and using each as a frame for a gag. Its two-reeler technique is laughably vindicated. Technical presentation is, of course, beyond reproach.

Points of Appeal.—Boisterous, evergreen plot, riotous romance, colourful technical presentation, breathtaking performance of Lupe Velez, competent support, appropriate musical relief, and star and title values.

REVIEWS continued on page 24

Code of the Secret Service

First National. American (A). Directed by Noel Smith. Featuring Ronald Reagan, Rosella Towne and Eddie Foy, Junr. 5,220 feet. Release not fixed.

MELODRAMA of the American Secret Service, an exuberant case of putting a quart into a pint pot, for although it runs barely an hour it yet contains all the incredible high-speed action of the serial. Its glorious blood and thunder is backed up by an eager cast and generous production qualities. First-rate two-feature programme booking for the masses, the industrial element and, in spite of its "A" certificate, youngsters.

Story.—Brass Bancroft, a Secret Service operative, is assigned to round up a gang of counterfeiters. After leaving Washington he contacts Dan Crackett, another operative, but the crooks get wise, kill Dan and plant the blame on Brass. Brass evades the police and trails the gang to Mexico. He discovers their headquarters, but is nabbed by Parker, the head of the counterfeiters, who poses as a priest. Again Brass escapes, and he finds a helpmate in Elaine, a rancher's daughter. The next round is Parker's, he grabs both Brass and Elaine. Gabby, Brass's resourceful assistant, is, however, at hand. He gets in touch with the authorities while Parker is planning to dispose of Brass and Elaine and double-crosses his own confederates, and Nemesis comes down on the villain in no uncertain manner.

Acting.—Ronald Reagan is given plenty to do as Brass, but he is equal to all demands and emergencies. Rosella Towne is a spirited Elaine, and Moroni Olsen is a sinister Parker. Essential comedy relief is in the competent hands of Eddie Foy, Jun.

Production.—Fights, murders, a spectacular dive from a train into a river, and a last minute escape from a dynamited villa are but a few of the thrills incorporated in this pocket serial. Analysed, it's hokum, but it is played too fast to give the average picturegoer a chance to reason why. Knock 'em cold is its healthy slogan, and key to mass appeal.

Points of Appeal.—Hearty story, high-pressure development, spectacular thrills, lusty characterisation, good production qualities and intriguing title.

The Girl and the Gambler

RKO-Radio. American (A). Directed by Lew Landers. Featuring Leo Carrillo, Tim Holt and Steffi Duna. 5,670 feet. Release not fixed.

ROMANTIC comedy-drama, adapted from the time-honoured play "The Dove," telling of a Mexican Robin Hood who pits his wits against a dancer and comes off second best. The title and cast suggests something exciting, but the entertainment fails to live up to promise. Its story lets it down. It barely makes the second-feature grade. Star support for the not too sophisticated.

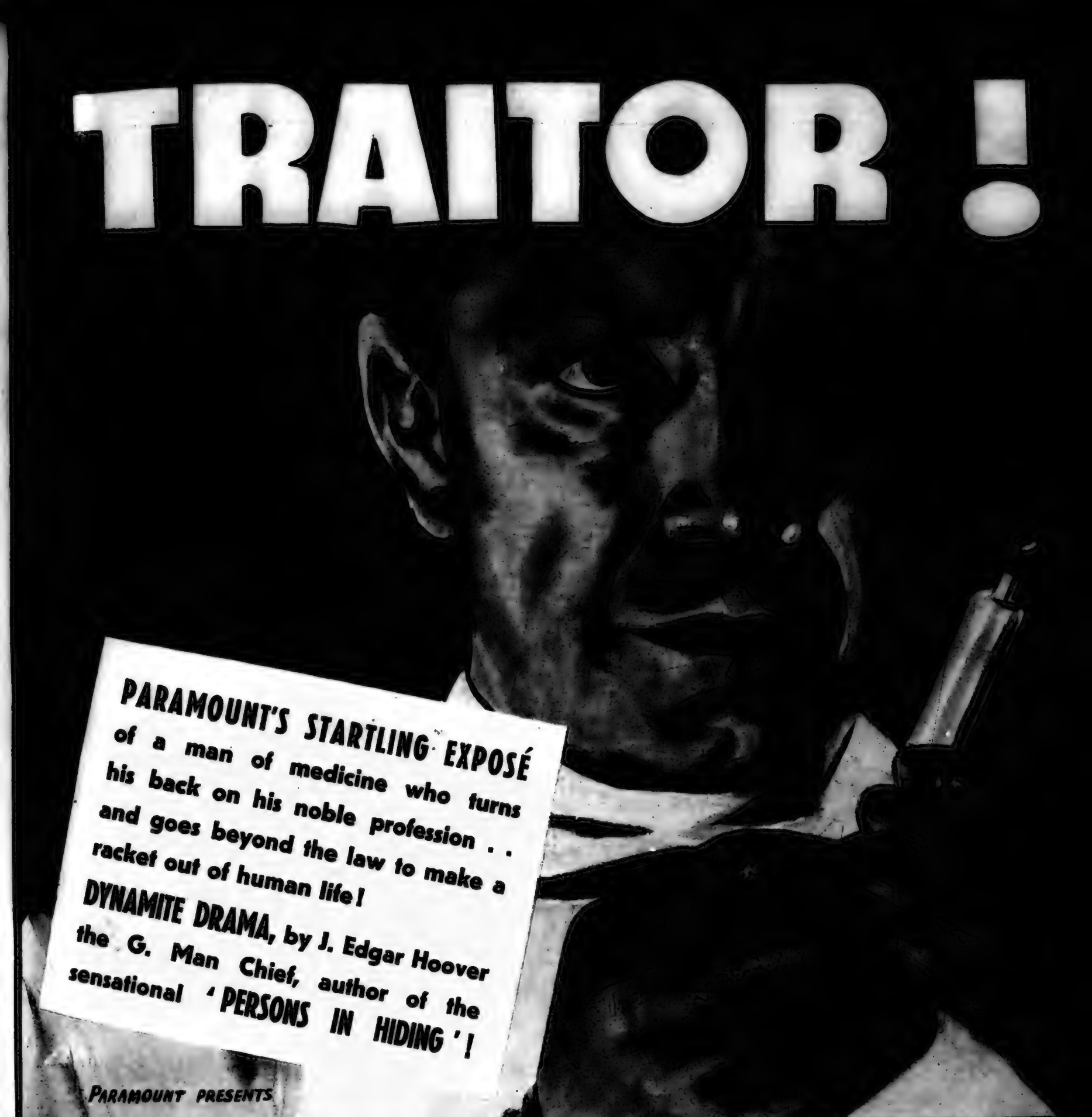
Story.—El Rayo, a big-hearted Mexican bandit, fancies himself with the ladies and wagers that he will win in the heart of Dolores, a dancer. Dolores is in love with Johnnie Powell, a young croupier, and he with her. When Johnnie learns that El Rayo has been making advances to Dolores he persuades her to agree to an elopement. Before they can get away, Charlie, one of El Rayo's men, cheats at the casino and Johnnie kills him in self-defence. Johnnie is arrested. El Rayo's price for Johnnie's freedom is for Dolores to visit him in his mountain retreat. Johnnie has no faith in El Rayo's word and, once out of prison, follows Dolores. There is a showdown, but Dolores's womanly wit triumphs. She enables El Rayo to win his bet without sacrificing her own and Johnnie's happiness.

Acting.—Leo Carrillo is given very little scope as El Rayo; he is all talk and no do, and the rest of the players, with the exception of Steffi Duna, who dances occasionally as Dolores, also put words before deeds.

Production.—The trouble with this picture is that banditry, romance and comedy are implied rather than seen. Time and again a hint at piquant romance and robust gunplay and fisticuffs is blanketed out in a welter of words. The fault is with the script—it's old-fashioned—not with the players. The only assets are picturesque atmosphere and cast values.

Points of Appeal.—Title, stars, effective technical presentation, tuneful incidental music and convenient footage.

TRAITOR !



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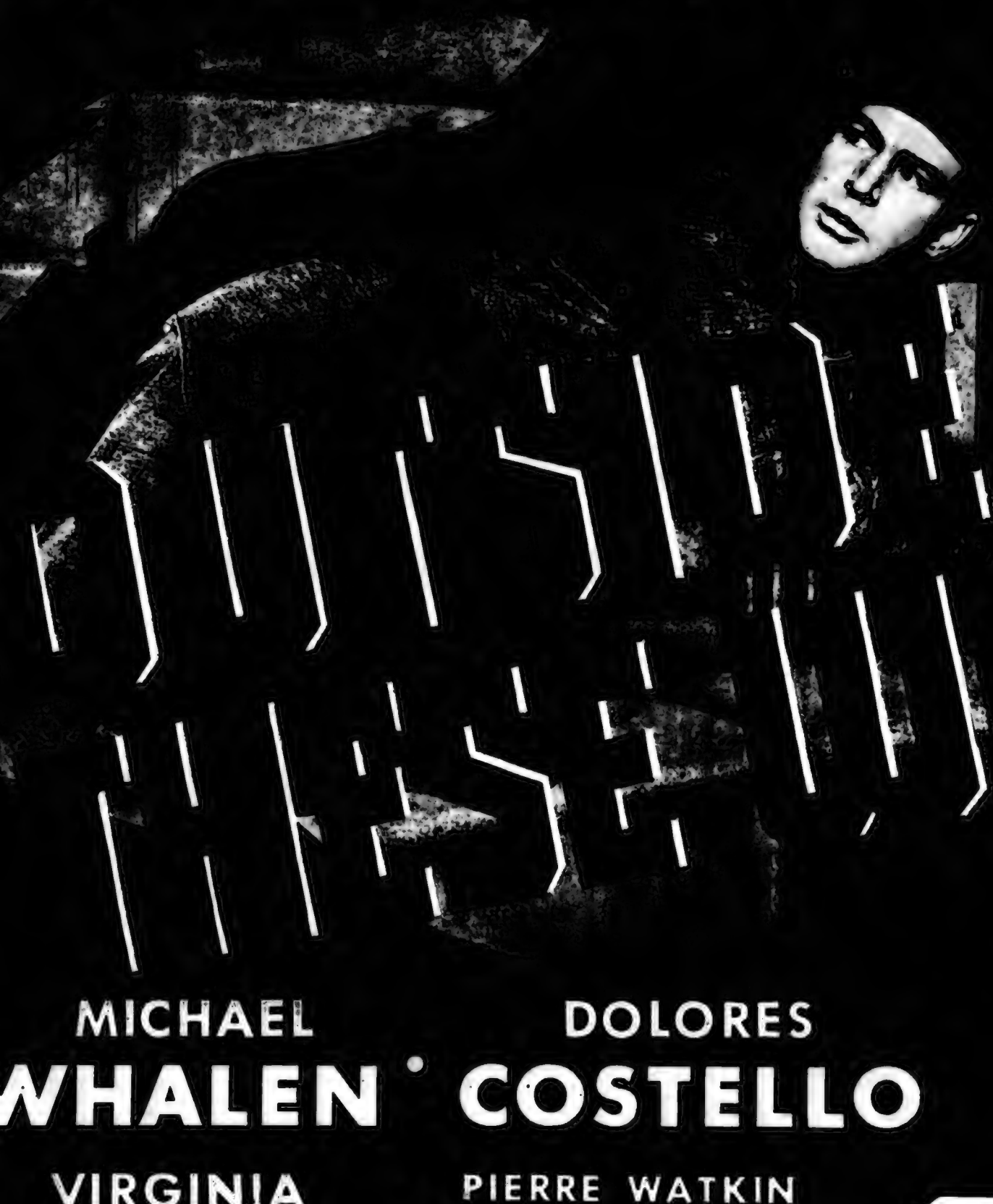

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...ay ...y Micha L. Simmons, George Bricker **Directed by C. C. Coleman, Jr.**

• A Columbia Picture

COLUMBIA PICTURES

REVIEWS—continued from page 20

Man of Conquest

British Lion. Republic. American (U). Directed by George Nicholls, Jun. Featuring Richard Dix, Gail Patrick and Edward Ellis. **8,878** *feet. Release not fixed.*

SPECTACULAR period outdoor melodrama, a picture that comes in the category of biography—first and foremost it is the story of Sam Houston, one of America's national heroes. But that is by no means all, just as man is parent of history, so is this real life tale more significant than its central character. It is history as well as biography, and through each aspires to epic quality.

The acting is worthy of the great theme, and so are the production qualities. The concluding chapters reach the highest peak of spectacle. Exploitation essentials are to be found in cast and title values. Large-scale entertainment of universal appeal and compelling box-office heritage, that is the film in a nutshell. Excellent general booking.

Story.—Andrew Jackson, leader of bedraggled Americans, calls for recruits in Marysville. Sam Houston, a wild youth, responds, and his knowledge of Indian ways enables Jackson's army to march through hostile country. In the process of time Andrew Jackson becomes President and Houston Governor of Tennessee. Houston picks an aristocratic bride, Eliza Allen, but her ways are not his, and she leaves him. Scandal results, and Houston resigns and takes to drink. Meanwhile, Eliza divorces him.

He is led by a faithful comrade to the Cherokee Indian settlement, where he rehabilitates himself, and the Indians make him their spokesman in their fight for a square deal. Houston persuades Andrew Jackson to agree to their terms. He then makes for Texas, with the intention of wresting the country from the Mexicans and making it an outlaw State. Andrew Jackson wants Texas to join the Union. Interests clash, and he finds himself in the opposite camp to Margaret Lea, later to be his second wife, but after avenging the Mexican massacre of innocent women and children at Alamo, Houston allows patriotism to triumph over personal ambition. Texas is annexed, and Andrew Jackson dies happy.

Acting.—Richard Dix is an ideal Sam Houston. He can act, has personality, virility and particularly strong features. Edward Ellis is quite as good, if not better, as Andrew Jackson. The two share the acting honours. Gail Patrick is sympathetic as Margaret Lea, while George Hayes, Victor Jory, Joan Fontaine, C. Henry Gordon and Pedro de Cordoba are responsible for other competent portrayals.

Production.—The first half is a trifle pedestrian, for it takes a little time to establish character and period, but the biography and the canvas broaden in good time. The entertainment approaches its peak as it reaches its climax, as it should. The concluding reels, depicting the massacre at Alamo and revenge represented by Houston's defeat of General Santa Ana on San Jacinto flats are thrilling history presented with stupendous showmanship. Add the human element shrewdly cultivated by the first-rate cast and you have spectacular period outdoor melodrama that transcends all national barriers. Once again fact has proved stranger, and infinitely more exciting, than fiction. It's epic and box-office in the highest sense of the term.

Points of Appeal.—Profound and stirring real life story, exciting historical background, fine acting by outstanding cast, ambitious technical presentation, big thrills, human angle, natural comedy, fine title and star values.

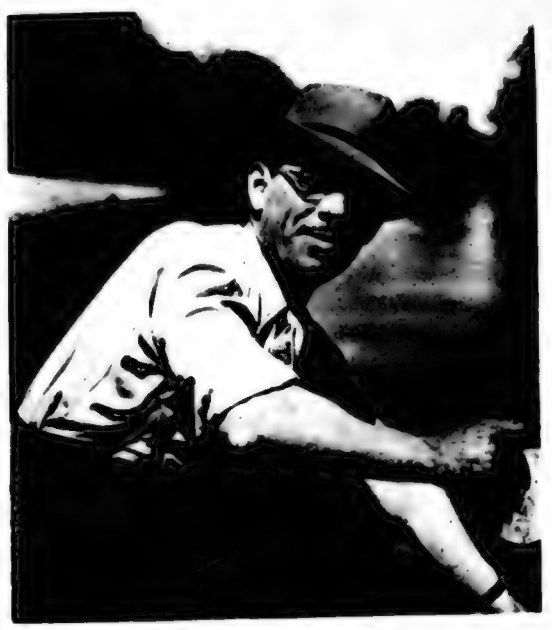
Poison Pen

Associated British. British (A). Directed by Paul L. Stein. Featuring Flora Robson, Reginald Tate and Robert Newton. **7,043** *feet. Release not fixed.*

MELODRAMA of English village life, dramatising the unhappy inhibitions of a middle-aged spinster. It is pathological in outline, but far from highbrow in actual treatment. The mysterious central character's phobia and the distress she causes innocent people through the circulation of scurrilous anonymous letters are the trimmings of the play rather than its kernel. The crux of the drama is definitely "who dun it," or to be more exact, "who's doing it."

Interest does not survive long after the culprit's identity becomes obvious. It is, of course, adapted from the successful play, and is faithful in its cultivated artifice. Good title and star booking for the masses.

Story.—The inhabitants of a small English village are troubled by anonymous letters. The villagers suspect Connie Fateley, because she is a newcomer, but after her suicide it is only too obvious that she is innocent. Sam Hurrin, local unemployed, is led to believe that his wife is having an affair with Len Griffin, the grocer. He kills Len and is arrested.



Tim Whelan, director of Irving Asher's production TEN DAYS IN PARIS, clears up after a picnic lunch in the Denham grounds

The anonymous letters continue to foment fear and suspicion in the village, and the police are called in. A handwriting expert gets to work and clues, eventually proved correct, point to Mary Rider, spinster sister of the vicar. Mary had brought Ann, the Vicar's motherless child, up as her own, and the thought of losing her on her marriage, had unhinged her mind and caused her to embark on a campaign of calumny. She is, however, sane enough to realise the trouble she has caused, and takes the only way out—suicide.

Acting.—Flora Robson is Mary, and she is disarming for most of the time, but she is less effective when she has to suggest the cause of the character's tragic eccentricity. Reginald Tate as the vicar, Robert Newton as Sam Hurrin, Edward Chapman as Len Griffin, Catherine Lacy as Connie, and Marjorie Rhodes, Emma Cannon and Beatrice Varley, as three gossiping women, are the best of the supporting gallery of typical village types.

Production.—As a pathological study the picture is far from profound, and maybe this is all to the good, but as a depiction of English village life and the ease with which scandal can be retailed to the unhappiness of innocent victims it has merit, both as comedy and melodrama. Its strength is in its character drawing and its atmosphere. Title and star values consolidate its virtues and give it box-office strength. Cast-iron two feature programme fare.

Points of Appeal.—Unusual story, clever character drawing, humour, romance, pathos and stern poignancy, easy dialogue, picturesque atmosphere, popular cast and box-office title.

Mexicali Rose

British Lion. American (U). Directed by George Sherman. Featuring Gene Autry. **5,287** *feet. Release not fixed.*

GENE AUTRY moves into Mexico and saves the mission orphans from the depredations of a gang of oil share-pushers in a Western that faithfully follows the popular Autry formula. With star and action values, this is a sure winner of its type.

Story.—Gene Autry is engaged to sing on a radio programme sponsored by the Alto Vista Oil Company in Mexico. His suspicions aroused by the complaints of Anita Loredo, pretty worker at a mission on whose property the company is operating a fake well in order to boost its share, Gene decides to investigate.

He discovers that the well is phoney, but encouraged by the report of an expert who has deserted the gang that there really is oil there he buys up the company's stock and tricks the leader of the crooks into continuing development work. When he learns that oil has been struck the promoter tries to wreck the drilling work, but Gene, with the help of a friendly bandit, routs the crooks in a thrilling last-reel battle.

Acting.—Gene Autry is in good form in the stella and is again ably supported by the fooling of S Burnette. Noah Beery is inclined to overact as a t stage bandit, but sound performances are contribute William Farnum as the mission priest and Luana W as the heroine.

Production.—While the basic formula is the same, the star alternating between the crooner and the m action, the Mexican setting and a plot, which brings up against Big Business instead of rustlers, give the a semblance of novelty. Plot is effectively developed, usual quota of gun-play and horsemanship and all essential action.

Points of Appeal.—Star name, popular title, and u attributes of its type.

I Was a Convict

British Lion. Republic. American (A.). Directed Aubrey Scotto. Featuring Barton MacLane, Beve Roberts and Clarence Kolb. **5,659** *feet. Release not fi*

COMEDY melodrama approaching the "never too late mend" theme in a tongue-in-the-cheek manner. It impossible to believe a word of it, but it is at least respe sible for good variety and a useful quota of laughs. Its popular and versatile cast, sense of humour and slick stagecraft will see it through in mass and industrial com pany. Capital two-feature programme booking.

Story.—John B. Harrison, a millionaire serving a two-year sentence for Income Tax evasion, makes friends with Ace King and Missouri Smith, a couple of hardened criminals They are released on parole at the same time as Harrison and he gives them jobs in the Harrison Food Products Company. Ace and Missouri plan to rob Harrison, and so does Rocks, another crook. Harrison shakes up his wife and relatives, all of whom have shares in his company, by employing crooks, but his daughter Judy is in agreement. She falls for Ace.

Harrison's confidence in Ace and Missouri brings about their reformation, and when his crooked manager and relatives later try to have him put away, and Rock kidnaps him, Ace and Missouri show their appreciation and prove that their rehabilitation is complete by delivering him from his stern predicaments.

Acting.—Barton MacLane is agreeably tough as Ace, Horace MacMahon is a good stooge as Missouri, and Beverley Roberts lends charm and character to the role of Judy. Clarence Kolb has a far-fetched role as Harrison, but he is a resourceful actor and, despite the handicap, contributes an entertaining portrayal. Ben Welden, Leon Ames and Janet Beecher are good in support.

Production.—Refusal to adopt a definite form of treatment—the film is neither serious nor comic—results in the entertainment being occasionally disconcerting, but what it lacks in consistency it gains in variety. Prison breaks, gang warfare, romance and comedy are worked into the narrative. It's a laugh and a thrill, if not a lesson in morality.

Points of Appeal.—Lively plot, snappy presentation, good characterisation, bright gags, neat thrills and hearty finale.

North of Shanghai

Columbia. American (A). Directed by D. Ross Lederman. Featuring James Craig, Betty Furness and Keye Luke. **5,201** *feet. Release not fixed*

MELODRAMA of romantic co-operation against ruthless renegades operating in the Chinese war zone. Hero and heroine are newsreel cameramen and reporter respectively, and their spectacular and sensational vocations colour an already colourful story. Additional thrills are manufactured with the aid of topicals. The sum total of the serial-like extravaganza is average supporting entertainment for the masses.

Story.—Helen Warner, famous reporter, finds things too hot for her in America, and decides to spend a vacation in China. During the voyage she becomes friendly with Jed Howard, a fearless newsreel cameraman. There is an outbreak of hostilities by the time she reaches Sh and when she reports at the office of her new newspaper the conduct of Bob Laird, the manager, makes her suspicious. She senses a sensational story and gets to work.

The Chinese are repeatedly routed, and it is obvious that a secret society is responsible. Jed and Helen eventually learn of a plot to bomb the city's arsenal, and by courage and subterfuge, not only defeat the plotters, but round them up. Bob Laird is a member of the gang. By this time professional co-operation has developed into romance

Acting.—James Craig rather forces the pace as Jed, but Betty Furness restores balance by contributing a spirited portrayal as Helen. Keye Luke is good in a small part, that of Craig's Chinese assistant, and Russell Hicks, Joseph Downing and Morgan Conway are true to melodramatic tradition as the chief trouble makers.

Production.—With all its generous use of topical shots, the film is not a very faithful depiction of war in China, but this does not prevent it being pretty good melodrama. Action and thrills are the first consideration, and these are put over with a verve that indicates mass and industrial appeal. Incidentally, convenient footage is no mean asset

Points of Appeal.—Actionful and eventful story, enthusiastic cast, spectacular aerial thrills and good title.

Panama Lady

RKO-Radio. American (A). Directed by Jack Hively. Featuring Lucille Ball, Allan Lane and Evelyn Brent. **5,865** *feet. Release not fixed.*

ROMANTIC melodrama of revenge and retribution set in a South American locale. Although it leaves nothing out, its versatility and sensationalism are of the cheaper order. It is designed for those who want a lot for the money rather than those who think. Lurid is the word for it. Acting is as good as circumstances will permit. Two-feature programme booking for the industrial element.

Story.—Lucy, entertainer in a Panama dive, falls for Roy, an aviator, but he shies at the mention of matrimony. Later she discovers that he is a gunrunner with a price on his head. To avoid starvation, she helps Lenore, a café proprietress, rob McTeague, an American oil prospector. McTeague threatens to have Lucy arrested, but relents when she agrees to return to his camp and work out the amount of his losses. Roy believes that Lucy has betrayed him to the authorities and he flies to the camp intent on revenge. Meanwhile, Lucy and Cheema, McTeague's jealous servant, fail to hit it. When Roy arrives he attempts to steal McTeague's claim papers of now valuable wells, but is caught by Lucy. Lucy shoots at him and apparently kills him. She is stricken with remorse when she sets sail for New York, but McTeague follows her and proves to her that it was Cheema who killed Roy.

Acting.—Lucille Ball puts all she's got into the rôle of Lucy, but fails through no fault of her own to give it conviction or invest it with sympathy. Allan Lane is more successful as McTeague, but not much. Steffi Duna, Evelyn Brent and Donald Briggs are the best of the support.

Production.—The picture's itinerary is colourful, but it yields too willingly to the melodramatic to impress other than the unsophisticated. Manufactured trouble merely provides sensational stepping-stones to an obvious happy ending. It's old-time Lyceum stuff in tropical garb.

Points of Appeal.—Crowded, if contrived action, colourful settings, good cast and provocative title.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

COMMUNITY SING. No. 22. American (U). One reel. Release not fixed.—Novelty vocal short, featuring popular songs both old and new. The audience is invited to co-operate. The idea is not bad, but the presentation is tame. Fair fill-up.

NOW IT CAN BE SOLD. American (U). Featuring Andy Clyde. Two reels. Release not fixed.—Comedy of a storekeeper who unwittingly accepts the guarding of a wayward child with exciting results. The gags are boisterous and the timing slick. Good fun for the masses and family.

EMBANKMENT FELLOWSHIP

SMITH. British (U). **1,000** *feet. Immediate Release.*—Film made to awaken interest in the Embankment Fellowship Centre, a help organisation for ex-Service men. Well acted by Ralph Richardson, Allan Jeayes, Wally Patch, and Flora Robson. Simple human story, not overdone, and making its appeal in a worthy manner. Available free.

FIRST NATIONAL

**GOLD RUSH DAZE. American (U). One reel. Release not fixed.*—Comedy burlesque of gold-rush days, interpreted in cartoon form. Gags good, and colour work excellent. Very good featurette.

GADGETEERS. American (U). One reel. Release not fixed.—Novelty short, introducing the work of crazy inventors. The stunts are ambitiously put over, and each scores a laugh. Good general fill-up.

RKO-RADIO

AWAY TO THE WEST. British (U). Two reels. Release not fixed.—Interest short, dealing with the flower-growing industry in the Scilly Isles. Treatment thorough, commentary smooth and informative, and photography excellent. Very good featurette.

HOMER BONER. American (U). Featuring Leon Errol. Two reels. Release not fixed.—Domestic-cum-business comedy, with new slant and gags. Star in great form. Excellent comedy short.

TALENT AUCTION. American (U). One reel. Release not fixed.—Vaudeville short, novel in presentation, but of commonplace talent. Very ordinary fill-up.

FISHERMAN'S PARADISE. American (U). One reel. Release not fixed.—Exhilarating sporting short of deep sea fishing in the Pacific. Thrills big and background picturesque. Excellent fill-up.

READIN, RITIN' AND RHYTHM. American (U). One reel. Release not fixed.—Variety short, with a collegiate setting. Acts versatile rather than original. Fair average fill-up.

RKO-RADIO

MARCH OF TIME. No. 3. Fifth year. American (U). **1,625** *feet. Released in series.*—Latest of "March of Time's" special issues dealing with world affairs. "Britain, Peace and Propaganda" outlines the forceful measures adopted by this country to deliver its message of peace. Great Britain's contribution to the New York World's Fair and the visit of her King and Queen to America are upheld as the highlights of the campaign. From this point, the well-produced reel surveys the dramatic preparations made by Great Britain and its new "Peace Front" to withstand aggression. Defensive measures in France, Holland, Belgium and Switzerland are outlined, and the issue closes with a review of this nation's activities in that direction. Clear and powerful, this attractive reel is a worthy addition to the recent important series.

WARNER

THE NIGHT INTRUDER. (True Life Adventures series.) American (U). **1,005** *feet. Release not fixed.*—Reporter Floyd Gibbons tells story of four women playing bridge when burglar enters house. Upstairs is elderly mother of one of them. Burglar, a killer, is seen by neighbour, who 'phones for police, and also 'phones owner of house. She has to keep the others calm until police arrive. Good pocket thriller.

MUSIC WITH A SMILE. American (U). Featuring Happy Felton and his orchestra. **936** *feet. Release not fixed.*—Cheery music from orchestra, harmony singing and clever dancing make this very good short of its type.

HOME, CHEAP HOME. (Broadway Brevity.) American (U). Featuring Henry Armetta. **1,659** *feet. Release not fixed.*—Henry Armetta is amusing as a married man suffering from nerves who is allowed to live free in a model home on condition that the agent can show people over it occasionally. He finds this far more trying than the noise of the city. Very good short farce.

IT'S AN ILL WIND. American (U). One reel. Release not fixed.—Porky cartoon with an outdoor theme. Humour has mass appeal. Useful cartoon offering.

* **In Colour.**

Margaret Lockwood, the Gainsborough Star, who was welcomed home last week from the States. She is to make REPORT ON A FUGITIVE for 20th Fox release.

GRACIE FIELD'S LATEST

"SHIPYARD SALLY" NEXT WEEK

"Shipyard Sally," latest 20th Century production, said to provide the happiest vehicle yet for Gracie Fields' abundant talents, is to be shown to the Trade on Thursday, July 13, in the Century Theatre, 31-32, Soho Square. There will be four shows—at 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

The story opens on Clydeside during a time of depression, with the workmen becoming discouraged and weary from lack of work. Gracie and her uncle, a rich comedy rôle, played by her co-star, Sydney Howard, are music-hall artistes, as badly hit by the depression as the shipyard men. Howard "buys" Gracie a Clydeside pub—with her own money. Business is almost non-existent, and Gracie finds herself providing the men with beer and encouragement for scant return apart from their gratitude and devotion. Resolving to help them, she goes to London to plead their case with shipowners and politicians. With her uncle to bring them about, complications come thick and fast. In her efforts to get a hearing, Gracie is forced to pose as an American singer, and even to do a male impersonation act in a men's club in the West End.

There is fun and excitement in her London adventures, and her mission is eventually crowned with success. She goes back to Clydeside to get a tumultuous welcome from the grateful workmen, with the prospect of business in the "pub" booming.

As with other recent Gracie Fields' films, Monty Banks directed "Shipyard Sally." The strong supporting cast in the film includes Oliver Wakefield, Morton Selten, Tucker McGuire, and Norma Varden.

Among the numbers sung by Gracie in the films are: "I Got the Jitterbugs," "Wish Me Luck," "In Pernambuco," "Danny Boy," "Annie Laurie," and "Land of Hope and Glory."

TESTING PATRONS' TASTE

Manager Runs Critics' Circle

An interesting monthly feature at the Regal, York, is the Critics' Circle, first introduced by Fordham Ellis, the manager, during the theatre's first anniversary last September. The object of the Circle is principally for the interchange of opinions on films among patrons, and each month one film is selected and announced by slides on the screen, and patrons are asked to write criticisms of it.

FORDHAM ELLIS

Mr. Ellis selects the ten best and the writers receive free tickets as prizes. The winning letters are exhibited on the Circle's notice board in the vestibule for all to see.

The President of the Circle is Vernon Noble, film critic of the *Northern Daily Express*, who has taken an active interest in the movement. Recently he sent an article on film criticism to the members, a copy of which was also exhibited on the Circle's notice board. During the months the Circle has been in operation nine films have been criticised and Mr. Ellis states that the movement has proved such a great success that it is now a prominent part of the theatre programme.

CORPORATION OFFERS KINEMA SITE

Manchester Corporation Wythenshawe Committee is inviting tenders for a kinema site at Benchill, on the Wythenshawe estate. The site is about an acre in extent, and provides accommodation for a kinema seating people and a car park.

This has given rise to a rumour that the Corporation may build a municipal kinema. Alderman W. T. Jackson states that no member of the council has, so far as he is aware, suggested such a thing, and it is not conceivable that the Corporation would even become kinema owners.

Entertainment Acts to be Consolidated

MOVE BY N. IRISH PARLIAMENT

Details Soon

EXHIBITORS in general, as well as those of Northern Ireland, will await with interest the two Bills which are to be presented in the Northern Ireland House of Commons when it resumes in October.

The object of the measure is to consolidate the various measures dealing with operation of the Entertainments Tax Acts and they will be the means of clearing up any misunderstanding which may exist.

It is not known yet when the full details will be available, but they will be issued in good time to permit of careful study by exhibitors.

MIDNIGHT SHOWS TO BE REGULATED

ACTION BY ULSTER COUNCILS

Endeavours are being made in Northern Ireland to regulate the staging of midnight matinées, which are popular during the holiday season.

At Larne the Council raised no objection to them being held, and it is left entirely to exhibitors whether they run them on their own behalf or for charitable objects.

At Bangor, County Down, a resolution that midnight shows should be run only in aid of charity was rejected and exhibitors are to be permitted to run them as part of their ordinary business.

The discussion arose from applications from the Tonic Cinema and the Picture Palace to run midnight shows during the holiday season.

At the meeting of the Finance and Law Committee, a recommendation was passed that the applicants be informed that the Council cannot see their way to vary the existing licences under the Cinematograph Act of 1909, but that special consideration would be given in the event of applications for permission to hold occasional midnight matinées for charitable purposes being submitted.

Coun. Milligan explained that the Committee was prepared to grant facilities for charity matinées only. To have midnight shows meant that police had to be on duty between 2.30 and 3 a.m. to deal with crowds and there had already been complaints about scenes in certain parts of the town at late hours. They did not want Bangor to be a lawless place like some of the Continental cities.

It was decided to hold the further discussion in committee, and at the conclusion it was decided to permit one midnight matinée per week during the season to end at 1 a.m.

THE WEEK IN N. IRELAND

The Curran circuit has taken over the Apollo on the Ormeau Road, Belfast, with Gerlad Curran in charge.

Jimmy Curran, the general manager, has lost no time in starting upon a series of improvements which will bring the hall into line with others on the circuit.

Blackpool Trip

Between twenty and thirty members of A.B.C. staffs in Northern Ireland made the trip to Blackpool for the annual outing of the Liverpool and district area. J. D. Russell, of the Ritz, was in charge of the party, who had an enjoyable time. It is hoped that at some future occasion the outing will possibly be arranged to Northern Ireland.

Conciliation Board

At the next meeting of the White Cinema Club a report will be presented of the recent meeting of the Kinema Conciliation Board in Belfast and the basis of appeals.

Relations between the exhibitors and employees have never been better.

New Aids

George Lodge, at the Imperial, has installed the latest Multitone deaf aid apparatus which are not fixed but can be used in any seat.

Ealing Studio celebrates the conclusion of COME ON, GEORGE, the latest Formby comedy for release by A.B.F.D.

L.C.C. DISCUSS LONGER FILM REELS

K.R.S. AND STORAGE PROBLEMS

THE possibility of film reels being doubled in length is foreshadowed in discussions that have taken place between the K.R.S. and the L.C.C.

The point emerges from representations to the London County Council, whose regulations under the Celluloid Act, 1915, prohibit the storage of more than one ton, or 560 reels of film (whichever is the greater), or more than ten reels or 40 lb. of films (whichever is the greater) out of boxes, or be in boxes not properly closed at any one time in manipulation rooms.

The K.R.S. state that they have been considering the question whether or not it would be advantageous for the kinema Industry in this country to handle films in reels approximately twice the length of the existing standard, which is from 800 ft. to 900 ft., and have asked if permission could be granted to renters for the storage of films of such increased length.

The L.C.C. point out that the adoption of the longer films would result in the maximum weights contemplated by the Act being exceeded. The appropriate committee that has considered the matter do not think that there is any objection to the storage of films of approximately 2,000 ft. in length. It is thought that the maximum weights governed by the Act should not be exceeded, and that accordingly legislation should be promoted to deal with the point.

Accordingly, it is proposed to promote legislation in the 1939-40 session to permit the storage of films by weight, instead of weight and the number of reels, so as to enable reels of approximately 2,000 ft. to be handled, and to prescribe suitable measurements for the construction of film boxes fitted to kinematograph projectors.

DUBLIN FETES FILM STAR

BIG SUCCESS OF "Q" PLANES

Irish-born Valerie Hobson, Columbia star had the distinction of being the first visitor to be received by Dublin's new Lord Mayor, Mrs. Kathleen Clarke. Accompanied by husband-director, Tony Havelock-Allan, and Anthony Downing, of Arrow Publicity, she made a "personal" at the first screening of "Q Planes" at the Adelphi, broadcast a message through the Irish radio stations, and visited Clery's departmental stores to try on the first Valerie Hobson hat put on the market last week by Clery's.

Arrangements in connection with Miss Hobson's visit were made by Columbia's publicity representative in Dublin, D. L. Kealy, to Manager J. H. Hamilton, of the Adelphi, and to Assistant Manager K. J. Browne.

"Q Planes" is playing to big business.

TWINS FILL DUBLIN CARLTON

"STOLEN LIFE" TIE-UP

Hundreds of Dubliners crowded round the Carlton Cinema, in O'Connell Street, main Dublin thoroughfare, last week, to catch a glimpse of twelve sets of Irish twins being welcomed by Desmond V. Rushton, Carlton's publicity director, to the kinema. The twins, picked from entries received from all parts of Eire, were the finalists in a novel competition run by the management in conjunction with the screening of Elizabeth Bergner's hit, "Stolen Lives."

Result of this competition—record attendance of 25,000, despite a heat wave.

Corinthian to be Modernised

After the final performance last Saturday the Corinthian Cinema, Dublin, was closed for eight weeks. Structural alterations will be carried out, and the most modern system of heating and ventilation will be installed. The interior will be completely modernised, and the decoration, lighting and seating will be of the most up-to-date type. Western Electric Mirrophonic is being installed.

BRISTOL REBUILDING

Good progress is being made with the work of reconstruction at the Globe, Lawrence Hill, Bristol. The front part of the house, which is to be entirely rebuilt, has been demolished, and the actual reconstruction work will soon be started.

The work includes a new balcony, the rebuilding of the whole of this part of the house, and a new frontage, which will include two shops.

Ann Southern and Robert Young in MAISIE recently shown by Metro-Goldwyn Mayer

M.C.C. LICENSING MATTERS

Two Plans Approved

New licences for weekdays and Sundays have been granted by the Entertainments Committee of the Middlesex County Council to the Odeon, Hendon, and the Astoria, Church Road, Ashford, both premises being in course of erection.

Plans were provisionally approved in respect of a proposed theatre at the premises previously known as the Summerland Cinema, and of the Coliseum, Station Road, Harrow.

It was reported that the licence for these premises was finally renewed until September 26, 1938, when the premises were closed. At the end of June, 1938, the company controlling the kinema went into bankruptcy owing the County Council an amount of £5 12s. 8d. in respect of charity, and 5s. 11d. to the Cinematograph Fund for that month. The trustee acting on behalf of the Official Receiver, has intimated there is no prospect of any payment being made to the County Council. In these circumstances the amounts have been written off as irrecoverable.

HORROR-STRUCK

"Angels with Dirty Faces"

"Angels with Dirty Faces," the James Cagney feature, handled by Warner Bros. Pictures, Ltd., had its first run in Birmingham three weeks ago under the Board of Censor's "A" certificate. Since then Mr. Milton Jones, Midland Manager for Warner Bros., has received an intimation from the Clerk to the Justices that it can only be shown in Birmingham as an "H" film, and under the Justices' ruling children must not be admitted.

The inauguration of Carnival Week at Chelmsford took place at the Ritz, of which J. W. Phipps is manager, where W. Peet Leslie was responsible for the elaborate ceremonial which attended the crowning of the Carnival Queen.

June Clyde appealed from the stage for funds for the local hospital.

COLUMBIA'S INTERNATIONAL CONVENTION

Representatives of the Columbia organisation from all over the world attended the International Convention at Brighton over the week end. The delegates were accorded an official welcome by the Mayor, and local traders proved eager to be associated with the great occasion. During the convention proceedings, the top table was occupied as follows: L. to R. Eric Greenspan, H. P. Jones, Max Thorpe, Irving Asher, Jos. Friedman, Jos. McConville, G. J. Maidment, J. Hathaway and A. Stein. At the gala banquet the Mayor and Mayoress of Brighton are seated next to Messrs. Friedman and McConville

IN THE HOUSE

S.O. Poll Costs Paid by Exhibitors

POINT OF LEGALITY RAISED

IN the House of Commons on Thursday Rhys Davies asked the Home Secretary whether he was aware that kinema proprietors, in seeking to secure the necessary statutory steps to obtain a draft order for the opening of kinemas on Sundays, were promising the local authority to defray the costs of the necessary proceedings and that some authorities had accepted the money; and if he would make it clear to those authorities that it was illegal and against public policy for them to do so.

Osbert Peake, the Under-Secretary, said that attention had been drawn to one case in which an arrangement of the kind referred to by Mr. Davies had been made and his objections to it were fully appreciated.

In his opinion the decision of the local authority to exercise its powers under the Sunday Entertainments Act, 1932, should be taken on public grounds and should not be influenced by any offer on the part of interested persons to defray the cost. The question whether the arrangement was legal was not one which the Home Secretary had any authority to determine and he was not in a position to issue instructions to local authorities on the subject.

Mr. Davies: Is the hon. gentleman aware that the instructions sent to one or two authorities are taken by them to imply that they are within their legal rights in accepting these allowances, and is it not obvious that these allowances must be regarded as an inducement to local authorities to do a thing which otherwise they would not do?

Mr. Peake: If that is so the local authorities are under a misapprehension, but I will look further into the point.

EDUCATIONAL FILMS

International Circulation Proposed

Geoffrey Mander asked the Prime Minister whether it was the intention of the Government to ratify the following three international conventions: International Act Concerning Intellectual Co-operation, the Declaration Regarding the Teaching of History, and procés verbal adopted by the Conference on the application of the Convention of October 11, 1933, for facilitating the international circulation of films of an Educational Character.

Neville Chamberlain said that his Majesty's Government were not a party to the International Act concerning Intellectual Co-operation. On the Declaration regarding the teaching of history he would refer the hon. Member to an answer given on November 20, 1936, stating that, while His Majesty's Government were in full sympathy with the aims of the Declaration, there were various reasons which made it impossible to adopt the measures provided for therein. The question of the ratification of the Convention for facilitating the international circulation of films of an educational character was at present under consideration and it was expected that the necessary legislation would be ready at an early date.

ASHER'S NEW FIND

Karen Verne, Irving Asher's new discovery who stars in TEN DAYS IN PARIS

PLYMOUTH WILL TRY AGAIN FOR S.O.

Chamber of Commerce to Assist

Plymouth Junior Chamber of Commerce made it clear at their annual meeting recently that they do not intend to allow the question of Sunday kinemas in Plymouth to drop. Investigations are still being made with a view to securing evidence which will influence the city council.

The retiring chairman (F. E. Nelson) said he was sorry that up to the present it had not been possible to persuade the council to allow the citizens of Plymouth to decide the question for themselves. The Chamber failed in this respect because they did not produce sufficient evidence of the need for Sunday kinemas, despite the fact that the application was backed by the Army, Navy and Air Force.

The Sunday Kinema Committee was, however, still in existence, and the matter was being investigated, and they had every hope that the application would be granted yet.

"BIRTH OF A BABY"

A Film For Clinics

Members of the London, Essex, Middlesex and Surrey County Councils, and the East Ham Corporation have viewed a film entitled "The Birth of a Baby," a certificate for which had been refused by the B.B.F.C. on the ground that it is quite unsuitable for mixed audiences.

The film, which is sponsored by the American Committee for National Welfare, covers not only the growth and birth of a baby but introduces various phases of maternal and paternal problems.

The Middlesex Entertainments Committee has refused to allow the film to be shown at kinemas, but will consider applications for the showing of the film at maternity clinics or educational centres on the understanding that only special audiences should view the film, and that no children under 18 years of age should be allowed to be present.

NAMES in the NEWS

H. WALKER (left), who, due to ill-health, is resigning from the Trade on Saturday, July 8, and right, E. W. BASSIL, Mr. Walker's successor at the Savoy, Enfield

J. BARRASFORD WITH SEEMAN ● FROM ACTOR TO MANAGER ● PROMOTION FOR A. GROOM

Jack Barrasford has been appointed manager of the Dalston Classic in succession to Captain Eddy Reed, who has resigned from the Seeman circuit. Mr. Barrasford, who has been in the amusement business for the past 30 years, in which time he has opened 25 theatres and toured all over the country, comes from the Hammersmith Palace, which he had controlled for a number of years, first as a kinema and since last October as a variety house booked by George Black. He started at the age of 18 and for years managed shows for Robert Courtneidge, George Edwardes, Albert de Courville and other giants of the stage. He produced 20 pantomimes and while at Hammersmith ran a successful period of amateur talent. He opened the Morden Cinema for H. A. Yapp and claims for his opening of the Majestic, Woodford, that it was the only kinema to be declared open by a Cabinet Minister—the Rt. Hon. Winston Churchill, M.P. for the Division. The late Lord Snowden and other notabilities attended also.

Canning Town Appointment

Managing the Canning Town Imperial, recently reopened, after drastic modernisation, by Mrs. Rothstein, is **A. J. Matthews**, who, starting as assistant to Paul Valadon, conjurer, at the Westminster Aquarium towards the close of last century, later became an actor.

On joining the kinema business he managed the Broadway Theatre for Clavering and Rose for six years, and was for a similar period in charge of the Dominion, Hounslow, which he left in October, 1937, to reopen the remodelled Dalston Classic (formerly Kingsland Empire).

A. J. Hope, who has been appointed manager of the Radion Cinema, Lincoln, has had a wide experience in various parts of the country and on the continent. He has also managed a number of important A.B.C. and Odeon Cinemas in Lancashire and in London.

Stanley Dore has been appointed manager of the Theatre Kinema, Cambridge, which A.B.C. is reopening. Prior to entering the kinema business Mr. Dore was associated with the theatrical side, and was connected with the agency world, and later as touring manager. For some time he has been relief manager with the A.B.C.

R. Raistrick Promoted

An unusual case of swift promotion is that of **R. Raistrick**, assistant manager to F. J. Smidmore, Gaumont Palace, Derby. Appointed to Mr. Smidmore's staff only five months ago, Mr. Raistrick has now been appointed manager of the Rock Cinema, Mansfield.

After 13 years at the Empire, Ripley, Derbyshire, **A. Hall** is moving to take over the management of the Portland Cinema, Sutton-in-Ashfield, which is owned by the same company. Mr. Hall has been a member of Ripley Council for a number of years and on one occasion he had the distinction of heading the poll. He is also chairman of Ripley A.R.P. Mr. Hall will be succeeded by **H. M. Anderson**, from the Plaza, Truro.

G. J. Winnall, who is at present covering Southern area Odeon houses as summer relief manager, will visit Portsmouth, Surbiton, Wallington, Ealing, Newport, Isle of Wight, and Southsea, after finishing his stay at Worthing, where he is in charge during the absence of George Stevens, who is on holiday in France.

Mr. Winnall has had wide experience in the Trade, for he started on the renting side with G.F.D. Turning to kinema management, he started with Odeons in July, 1938, and has toured the country as holiday and deputy manager, his headquarters being at Brighton.

Kinema-opening Expert

H. R. Prickett is manager of the new Crescent, Leatherhead, which was inaugurated on June 26. A well-seasoned member of the exhibiting side of the business, Mr. Prickett has seen the opening of many new kinemas, chiefly houses in the West Country. At the opening of the Crescent he had the unique experience, for a manager, of making the only inaugural speech from the stage.

A. Groom, who for some months past has been house manager at the Arcade, Camberley, has been promoted to holiday relief duty at various County Cinemas' houses. Before joining County group Mr. Groom was manager at the Adelphi, Slough, previous to which he held appointments with Paramount.

Early this week the marriage took place of **R. W. Buchanan**, the manager of the Black Bull Cinema, Kirkintilloch, and Miss E. Miller, the book-keeper. The Misses A. Nimmo and S. King, two other members of the staff, are to be married within the next few weeks.

H. Bannerman Transfers

Harry Bannerman, who for the past 12 months has been manager of the Prince of Wales Theatre, Birmingham, is to take over the general management of the Grand Theatre, Wolverhampton, at the end of July. **Percy J. Purdey**, who has been director of the Grand Theatre for the past 12 years, will still retain the position.

The Trade is about to lose another keen showman in **H. Walker**, who is resigning from A.B.C. for reasons of health, on July 8. A member of the KINE. Company of Showmen, with three certificates to his credit and a runner-up in last year's Shield contest, Mr. Walker has been in management for 15 years past.

Besides his success in KINE. competitions, he holds a number of other tokens of his prowess as a showman.

He will be succeeded at Enfield by **E. W. Bassil**, whose record in the Trade is well known. After considerable experience in theatres in Sheffield, he came to the London area and opened the Davis Theatre, Croydon, in 1928, and later went to the New Victoria, where he was honoured by official visits from the late King George V, Queen Mary, and King Edward VIII. He was also for a while at the Tower, Peckham, and on joining A.B.C. was appointed to open the Savoy, North Croydon, which he followed by opening their Regal, Old Kent Road. Mr. Bassil had flying experience during the War, which he has turned to good account in his later activities.

G. E. Fielding has been appointed house manager under Gerald Leeds at the Ritz, Aldershot. Before joining the A.B.C.-Union group Mr. Fielding was house manager for some years at the Electric Theatre, Bournemouth.

The sympathy of the Trade is extended to **Lucas Hutchinson**, M-G-M's popular Yorkshire branch manager, on the illness of Mrs. Hutchinson, which has necessitated her removal from their home at Heysham, where they went some time ago for health reasons, to hospital. Mrs. Hutchinson has been ill for some time, but has suffered a relapse.

LONG Stories Cut SHORT

E. J. HINGE DISCUSSES TRADE'S GROWTH : NEON RESTRICTIONS : GRANTHAM CHARITY WORK

In a homely talk to the Blackpool Rotary Club on June 29, E. J. Hinge, president of the C.E.A., discussed in simple and non-technical language the beginning and growth of the kinema industry. Guest visitors included between 20 and 30 exhibitors attending the summer conference.

In sanctioning the provision of neon lighting at the Odeon Theatre, Guildford Corporation stipulated that the colour should be either white or cream.

As a result of an appeal by Harry Sanders, the manager, the patrons of the State, Grantham, contributed £40 to the local fund for sending crippled and invalid children to the seaside. The sum was raised by a collection box in the kinema foyer during the run of the Gracie Fields picture, "Keep Smiling."

I.O.W. Fire Precautions

Newport (I.O.W.) Corporation General Purposes Committee has agreed to the suggestion of the Isle of Wight C.C. that the chief officer of the fire brigade should have access to all premises licensed for kinemas and stage plays in the borough in order that he might satisfy himself that the conditions relating to fire-fighting services were being observed.

The third anniversary of the Odeon, Ashton, was celebrated last Thursday, when F. B. Simpson, M.P., of Ashton, who officiated at the opening ceremony, was present. He was accompanied by the Ashton Cotton Queen, Miss Evelyn Knott. Manager H. J. Clayton arranged special attractions for the occasion.

Warrington Watch Committee has granted permission for the licence of the Regent, Warrington, to be transferred from G. B. Dixon to J. Russel Weir.

The Lord Mayor and Lady Mayoress of the city of Leicester attended a midnight matinée held at the Odeon in aid of the Spanish refugees, under the auspices of the League of Nations Union.

A proposal by Odeon Theatres that advertising space on the screens of the Friars, Canterbury, and the Odeon, Herne Bay, shall be given to the Council in exchange for permission to display kinema advertisements in public bathing cabins, was agreed to by the Herne Bay Council.

Thornbury Renovations

Thornbury Picture House, near Bristol, has closed down for a few weeks to allow alterations and improvements to be carried out.

West Bromwich Watch Committee recommends granting a licence for the St. Georges Picture House to Robert Callander, subject to a satisfactory report from the chief constable.

Stoke-on-Trent Watch Committee has decided that in future the inspection of kinemas be carried out annually.

Warrington Watch Committee has refused an application by the British Social Hygiene Council to exhibit "Marriage Forbidden" and "Damaged Lives" at Warrington kinemas.

Permission for alterations to the operating unit and other improvements at the Queen's Cinema, Formby, near Liverpool, has been granted by the local magistrates.

To make room for the new kinema of Messrs. Over, of Aspatria, some 200-year-old houses fronting on to King Street, Wigton, Cumberland, are being pulled down.

So I told him what he could do with his Point of View!

MAKERS OF COLUMBIA'S "PRESTIGE" FILMS

Outlining Columbia Pictures' current schedule at the Brighton Convention, Jos. McConville Foreign Manager, guaranteed one "prestige picture" monthly. Here are the men responsible for these pictures—(1) Frank Capra, (2) Howard Hawks, (3) Wesley Ruggles, (4) Rouben Mamoulian, (5) Irving Asher, (6) Frank Lloyd, (7) Al Hall

NEW DIRECTOR TALENT AT ELSTREE

Harold French Joins Harold Huth

"THE HOUSE OF THE ARROW"

Work on the Associated British screen version of A. E. W. Mason's famous thriller "The House of the Arrow." has been started by Harold French at Elstree.

French, who is a brilliant stage producer, numbering the long-running "French without Tears" and "Anthony and Anna" among his play successes, recently spent six months at Elstree studying every side of film production.

Already at work at the studios directing "On Guard in the Mediterranean" is Harold Huth, the former actor and casting director. Advance rushes are said to be brilliant, and seem to augur well for his career as film director.

Diana Churchill, Keneth Kent and Belle Chrystal have leading roles, and in prominent support are Athene Seyler, Michael Wilding, James Harcourt, Clifford Evans and Aubrey Dexter. Walter Harvey is photographing, William Kirby is assistant director, and Olga Brooks continuity girl.

Director Thomas Bentley is nearing completion of "You're Lucky to Me," the new Stanley Lupino feature. Phyllis Brooks, Barbara Blair, David Hutcheson, Antoinette Cellier and Gene Sheldon head the supporting cast.

"NIGHT OF THE FIRE"

REALISTIC NEWCASTLE STREET SCENES

A STREET in Newcastle, cobble-stoned, shop and warehouse-lined, and over a hundred yards in length, has been erected at Denham for key sequences in "The Night of the Fire," which co-stars Ralph Richardson and Diana Wynyard, and is being directed by Brian Desmond Hurst.

Richardson is seen walking down the dark, empty street in a wind-storm and entering the house of Henry Oscar, who has been trying to blackmail him.

Dust is raised and swept into his face by the wind. Old newspapers fly past him. In the distance, behind him, the sky is lit up by a fire which is ravaging a section of the city. It is, indeed, the night of the fire—the night he chooses to kill the blackmailer.

Josef Somlo, the producer, is generally excited about the picture, which he believes may turn out to be one of the British films of the year.

Brian Desmond Hurst is doing a magnificent job, and Ralph Richardson and Diana Wynyard are simply terrific. Excellent, too, are the other members of the cast—Mary Clare, Romney Brent, Henry Oscar and Sara Allgood.

League Match Shot

Excellent results are reported by the G. and S. unit who have been shooting scenes at the Highbury football ground for "The Arsenal Stadium Mystery."

Under Thorold Dickinson's direction, scenes have been shot of matches between the Arsenal and an amateur team called the Trojans.

Close-ups were taken of Drake scoring a goal for the Arsenal, and of Anthony Bushell scoring for the Trojans, who have eight Oxford and Cambridge "blues" playing for them.

Shots were also taken of a Trojan player suddenly collapsing and dying in the middle of a match, and of Arsenal trainer Tom Whittaker, putting his men through their paces in preparation for a match.

Star of "The Arsenal Stadium Mystery" is Leslie Banks. He plays a detective who solves the mystery of the footballer who dies during the match. Rest of the cast include: Greta Gynt, Ian Maclean, George Allison (Arsenal club manager), and the Arsenal First League team.

"SONS OF THE SEA"

FIRST DUFAYCOLOR FEATURE

"Sons of the Sea," which stars Leslie Banks, is the first picture to be made by British Consolidated Pictures for Grand National Pictures release.

Personally directed by Maurice Elvey and produced by K. C. Alexander, it is a rousing story of Britain's heritage and is based on an original story by Gerald Elliott and Maurice Elvey.

The picture is being made with the full and enthusiastic co-operation of the Admiralty. Exterior scenes have already been shot at the Royal Naval College at Dartmouth.

"Sons of the Sea" is to be made entirely in Dufaycolor—the first time this colour system has been used for a feature film.

Gerald Elliott and D. William Woolf are responsible for the screen play. Production manager is Louis London; assistant director, F. W. Merrick; unit assistant, Ian McKenzie; cameraman, Eric Cross; editor, Douglas Myers; art director, James Carter.

The colour experts are Major Klein and John New, and the colour advisor is Miss Joan Bridge.

CLIVE BROOK AT EALING

Michael Balcon Resumes

The screen version of the Robert Morley stage success "Goodness How Sad," went on the floor at Ealing on Monday with Michael Balcon producing, Clive Brook starring and Robert Stevenson directing.

The supporting cast is Anna Lee (the feminine lead), Garry Marsh, Dame May Whitty, Arthur Margetson, Hartley Power, David Tree, Milton Rosmer, Olga Lindo, Frank Pettingell and Elliot Makeham.

Technical credits: Assistant producer, S. C. Balcon; screen adaptation and dialogue by R. Stephenson, Angus McPhail, Roland Pertwee and Margaret Kennedy; production manager, Harry Hand; lighting, Ronald Neame; camera, Jeff Seaholme and Gordon Dines; art direction, Wilfred Shingleton; musical direction, Ernest Irving; sound, Eric Williams; recordist, Stephen Dalby; first assistant, Ralph Hogg; costumes, Ariana; make-up, Heinrich Heidfelt; and stills, Wilfred Newton.

Ealing Studios are making a National Service film called "Happy Family" for the Government which Walter Forde will direct.

MAJOR LLOYD GEORGE AS CO-PRODUCER

The KINE. is now able to give further details concerning Savoy Film Productions who are completing their first subject, "Shadowed Eyes," at Worton Hall, for RKO-Radio release.

Major Richard Lloyd George is chairman, with Rudolf Jess and Dr. K. Sternberg, who has been interested in independent British production.

The film is a co-operative production in conjunction with George Smith, of G.S. Enterprises, from a script by Roy Carter and Herbert Hill, with MacLean Rogers directing.

The cast includes: Basil Sydney as Dr. Zander, Patricia Hilliard as Diana, Stewart Rome, Ian Fleming, Tom Helmore, Dorothy Calve, Ruby Miller, and Sidney Monckton. Art direction is by R. Holmes Paul, cameraman Geoffrey Faithfull, recordist A. R. Jolly, film editor V. Savosky, and assistant director Kathleen Butler.

GEORGE KING BUSY

On "Chinese Bungalow"

Beaconsfield Studio went all Oriental on Monday when George King started shooting his film of the Matheson Lang play "The Chinese Bungalow."

On the set were Paul Lukas in the lead, Kay Walsh, Jane Baxter and Mayura, a young Indian dancer, as the Ayah.

A magnificent setting had been arranged by Philip Bawcombe, the art director, showing part of Sing's palatial bungalow on his island in Malaya.

There is an abundance of native colour, including over 30 Malayan and Chinese extras, in addition to Malayan children.

NEW UNIT STARTS

"Mrs. Pym of Scotland Yard"

Hurley Productions is to film Nigel Morland's best-seller, "Mrs. Pym of Scotland Yard," starring Mary Clare, for Grand National release.

The production starts at Highbury on Monday with Fred Elles directing and Brian Langley at the camera. Others in the cast include Nigel Patrick, Irene Handel, Anthony Ireland, Edward Lexy, George Mozart and Robert English. The script is by Peggy Barwell and Fred Elles.

Managing director of Hurley Productions is Victor Katona, who is connected with Ince Plays, Ltd., Cine Plays and Georges Banyoi Plays, Ltd.

The present production is the forerunner of three similar films per year, each dealing with further adventures of Mrs. Pym, a woman detective.

Another subject will be made in South Africa later in the year called "The Diamond Racket."

Redd Davis, who is directing DISCOVERIES at Highbury (a Grand National release), discusses the script with Carroll Levis

"The Stars Look Down"

THAT CRAZY GANG

STUDIO JOKERS IN ACTION

Once you can stand up to the Palladium Crazy Gang's addition to practical joking, a visit to the Gainsborough studio these days is amusing as well as instructive.

The other afternoon I ran the gauntlet (within reason) of their water-squirting, explosive cigarettes, salted tea and other drastic forms of humour, to find them all in high spirits. Moreover, none of their pranks seems to delay the schedule for a moment. Indeed, director Marcel Varnel beams good-humouredly at their antics, as one who humours children.

"Frozen Limit" should be very funny. It has an Alaskan setting, and the Gang find Moore Marriott, a very old-timer, ready to put on a show for the check-shirted miners. A little gun-play closes the entertainment abruptly and the comedians discover the Gold Rush was in 1898, not 1938.

Bud Flanagan, Chesney Allen, Jimmy Nervo, Teddy Knox, Charlie Naughton and Jimmy Gold were all in capital form. A funny incident in the story consists of their making Moore Marriott dream of a lucky gold-strike by giving him cheese to eat and faking a full moon.

Bernard Lee plays Bill McGrew, villain of the piece, and I met 20-year-old Eileen Bell, the brunette heroine, who having already been in a Palladium show with the Gang, is hardened to their temperamental enterprises.

TRENCHES FOR DUGGIE WAKEFIELD

A war-time battlefield, with trenches, ruined buildings and all the forbidding paraphernalia of devastation, is one of the principal settings for the new "Duggie" Wakefield picture, "Live and Let Live," which shortly goes into production with Mario Zampi directing and producing.

Paul Sheriff is art director on "Live and Let Live," Bernard Knowles, chief cameraman, with Theo Lageard, production manager. Hal Brown is assistant director and Micky Anderson second assistant.

Evelyn Ankers, British stage and screen star, is returning to England from South America to feature in Gabriel Pascal's new production, "Major Barbara."

GOLDSMITH COMPLETES CASTING

Sound City Exteriors

Casting department at Grafton Films, Ltd., have had a busy time making their selection for the various Cronin characters to play in "The Stars Look Down," now on the floor at Twickenham Studios.

The leading rôles of David, Jenny and Joe are played by Michael Redgrave, Margaret Lockwood and Emlyn Williams respectively. The remainder of the cast consists of George Carney, Edward Rigby, Nancy Price, Desmond Tester, Olga Lindo, James Harcourt, Lindon Travers, Clive Baxter, Allan Jeayes, Ivor Barnard and David Markham.

I. Goldsmith, managing director of Grafton Films, Ltd., has appointed Fred Zelnik as supervisor in charge of production, with Carol Reed directing. Vaughan Dean, production manager, will be assisted by Hal Mason, as assistant director.

Distribution of "The Stars Look Down" will be carried out by Grand National Pictures, Ltd.

Art director is my old friend James Carter, and a miner's Cumberland cottage is the first set to be erected on the floors where he was for so long associated with Julius Hagen.

A mining pit-head, however, is being built on the outdoor lot of Sound City, ten miles away, with equipment brought from Workington, where the cast have lately made exterior locations.

"Discoveries" at Highbury

A friendship which began 15 years ago in Canada was renewed when Carroll Levis met Redd Davis, his director, last week.

Carroll Levis is starring in "Discoveries," a Grand National production, in which he introduces some of his radio discoveries and also several newcomers. Those in the film whose work is already familiar to the public include Doris Hare, Issy Bonn, Carol Wyne, Julien Vedey, the Three Ginx and Afrique, while the popular Lew Stone and his boys have the musical side of the production in their expert hands.

Production is now in progress at Highbury.

RCA FOR "THE STARS LOOK DOWN"

The RCA Photophone recording equipment installed at Highbury Studios has been transferred to St. Margarets Studios at Twickenham for use in the filming of A. J. Cronin's "The Stars Look Down," featuring Michael Redgrave, Margaret Lockwood, and Emlyn Williams, under the direction of Carol Reed.

In the meantime, Highbury Studios are on location with one of RCA's new Ultra-Violet mobile recorder channels, finishing Carroll Levis' "Discoveries," after which it will go on location with the "Sons of the Sea" unit, being directed by Maurice Elvey, who also directed the Sandhurst film "Sword of Honour."

RCA report that every one of their fourteen British recorder licensees are now working at full pressure, and already this year the number of films recorded on RCA equipment has created a record.

"TRUNK CRIME" PHOTOGRAPHY

D. P. Cooper, one of the oldest cameramen in the industry, has received great praise for the photography in "Trunk Crime," the most recent of the many films upon which he has been engaged.

Cooper has gathered together the "honourable mentions" he has received in the press and they add up to a goodly number. Among them are several references which have been made in the KINE.

"Thief of Baghdad"

TWO UNITS AT WORK

Two units are now shooting on Britain's largest film production, "The Thief of Baghdad," being made by Alexander Korda in colour at Denham.

Michael Powell is directing the second unit on the studio's famous location, City Square, and is shooting the scenes in which Giafar (Conrad Veidt) rides across the Basra in his great ship, followed by the Thief (Sabu) and the Prince (John Justin). He has the Princess (June Duprez) a prisoner on board. When he discovers he is being followed he conjures a storm which wrecks the little boat containing the Thief and the Prince.

Across the wide concrete expanse of City Square proper a huge bridge spans the entrance to Baghdad. Up the sides of it are the open-fronted white shops. This scene is not yet completed, but when shooting begins hundreds of natives will display all the treasures of the East for sale there.

The forecourt of the great Basra Palace is taken up with the Sultan's toys. These were modelled on the Pantheon gods and goddesses in the Royal and Victoria and Albert Museum. Here is the first clock—no anachronism like Shakespeare's in Julius Caesar—but a swinging pendulum suspended from a highly coloured ball.

One four-armed figure (they took a month to make in Denham plaster-shop) is changed for Halima (Mary Morris), whom the Sultan "falls for." In a dance one of the arms stabs him.

In this scene Giafar brings to the Sultan the flying horse. The horse, made up in six parts, each carried by an attendant guard, winds with a key. When the Sultan mounts it takes him for a flight into the sky and returns to the spot whence it started.

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Continued from page 5

J. A. McCONVILLE

COLUMBIA'S BIG BRITISH PRODUCTION PLANS

Birmingham Wins Sales Drive

pleted "Good Girls Go To Paris," a film which it was hoped by Mr. Friedman would arrive in time to show to the delegates.

Mr. Hall's next assignment is "Super Clipper," which will rank as one of the biggest pictures in the new line-up. The successful combination of Hall, Joan Blondell and Melvyn Douglas, in whom Columbia believe they have one of the best box-office screen teams, will also make another comedy picture.

Another Big Subject

Randolph Scott and Ralph Bellamy have the principal rôles in "Coast Guard," which Edward Ludwig is directing. The story is a spectacular dramatic romance involving a coastguard officer, an aviator and the daughter of a sea captain.

The following twelve super productions are all guaranteed and will be released at regular intervals, thus ensuring to exhibitors a continuous supply of special pictures in this order:—

"Only Angels Have Wings," "Good Girls Go To Paris," "Coast Guard," "Golden Boy," "Mr. Smith Goes To Washington," "The Bigger They Are," "Singapore," "Arizona," "Super Clipper," "Tree of Liberty," a second Wesley Ruggles production and a second Frank Lloyd production.

"Blondie" Series

Three more of the "Blondie" series, family comedies, based on Chic Young's famous strip cartoon, are scheduled, with the same players in the major rôles—Penny Singleton, Arthur Lake and Larry Simms.

A genuinely new departure in Joe E. Brown pictures will be the first of two comedies he will make this season. In "Give Me Liberty" Joe is a writer of greeting card jingles by day and a hen-pecked husband by night, but the worm finally—and funnily—turns.

"Men in Sing Sing"

One man's name is synonymous with the grim, grey prison of Sing Sing, Warden Lewis E. Lawes, than whom no man in America knows more about crime and criminals. Warden Lawes will appear not only as writer, but also as actor, in a great drama about the institution he heads—"Men in Sing Sing."

Sensational Jungle Drama

Another special feature will be an Osa Johnson adventure picture, "I Married an Adventurer," with which Mrs. Martin Johnson, who is so successfully identified with jungle and wild animal features, will be associated.

Another of the year's important pictures will be "American at Scotland Yard," devoted to the fascinating story of a New York detective transplanted to Scotland Yard, showing how international criminals are tackled. It is going to be built into a big subject, amusing as well as excitingly diverting.

Increasingly, fans have become aware of the unique versatility of Edith Fellows and of that versatility's potentialities. This season Columbia will make three Edith Fellows pictures.

The Lone Wolf, inspired creation of Louis Joseph Vance, glamorous figure in the gallery of great fictional criminals, will provide two arresting subjects for Warren William.

Four times this year the name of Jack Holt on marquees will tell kinema patrons they may expect new dynamic performances from the virile star who has long been one of the screen's most consistently popular players.

Outstanding "Shorts"

Columbia's incursion into the serials field has been marked with particular success. Four more are scheduled—these are "The Shadow," based on the popular American radio character; "Terry and the Pirates," based on a popular American cartoon strip; "The Green Archer," from the well-known Edgar Wallace novel; and "Deadwood Dick," the Western fiction character of immortal fame.

As with the feature programme, the "Shorts" budget has been considerably increased. The schedule consists of the following:—

Eight "Three Stooges" comedies; 18 "All Star" comedies, with casts headed by Andy Clyde, Charley Chase and Buster Keaton; 16 "Color Rhapsodies," produced by Charles Mintz; ten "Phantasies" cartoons, a new series produced by Mintz; six "Fables" cartoons; six "Fools Who Made History," a new series; 12 "Screen Snapshots"; 12 "World of Sports"; six "Washington Parades"; six "Pals and Pets," a new series; ten "Community Sings"; six "Famous Moments of Comedy" and six "Cinescopes," both new series of "shorts."

Convention Film Show

On the Sunday morning the delegates had a big surprise. The draperies at the top end of the room were pulled back, revealing a screen and they were then shown an absolute novelty in films. The film opened with a talk by Harry Cohn, the company's president, on the sensational new line-up scheduled for the coming season and then switched in rapid succession to the sets of some of the big films now in production.

First, several shots were shown from "Golden Boy," then scenes from "Good Girls Go to Paris." Over to the "Coast Guard" set and then a vision of the great Capra at work on "Mr. Smith Goes to Washington."

Next, the film changed to England, with Mr. Friedman giving details of the company's big British plans for four special pictures, to be produced at Denham by Irving Asher.

British Schedule

The film concluded with Mr. Asher outlining the subjects already lined up and with "shots" from "Ten Days in Paris" (temporary title), currently being directed by Tim Whelan at Denham, with Rex Harrison starring. Scenes from this latter picture left no doubt in the minds of the delegates that "Ten Days in Paris" is as big a winner as the two previous box-office hits—"Q Planes" and "The Spy in Black."

After the screening of this unique film, Irving Asher talked on Columbia's ambitious British programme. He said how happy he was to be associated with Columbia. They were placing proper importance on British products and were out only for the best, and he was going to do everything in his power to help them attain that end.

The current picture, "Ten Days in Paris," he declared, was a grand combination of high comedy and sensational thrills. It contained a reproduction of a section of the famous Maginot Line and the subject matter was probably the fastest moving spy drama yet put into production.

Patrick Hastings Story

The next two pictures in Asher's new programme of production are entirely dissimilar in subject, one being a large-scale canvas with a legal background from a story by Sir Patrick Hastings and the other a screen version of James Curtis's new novel, "What Immortal Hand?"

The story by Sir Patrick Hastings will have an authentic legal background and will star Emlyn Williams as a law student who becomes a leading figure at the Bar.

"What Immortal Hand?" traces the lives of five slum children, all of whom attain eminence or notoriety. For this picture, Mr. Asher is looking for English prototypes of "The Dead End Kids" for the early sequences.

Mr. Friedman told the delegates of the terrific box-office success of "Q Planes" in America. It had also played in two seaside resorts in this country—Blackpool and Brighton—prior to the coming West End premiere at the Odeon, Leicester Square. At Blackpool it played to exceptional business, whilst at Brighton the delegates had first-hand information, for queues were round the local Odeon on the Friday evening as they arrived in Brighton.

Mr. Friedman also revealed that "The Spy in Black" was to be released in the United States of America.

Much of the discussion at the Conference was devoted to devising a big campaign, commensurate with the magnitude of "Only Angels Have Wings," the Howard Hawks aerial thriller, co-starring Cary Grant and Jean Arthur, which has had such a tremendous reception by the Trade and Trade Press, and which, currently, in America, is one of the biggest hits of the season.

Mr. Friedman related an incident reported from Mr. Stein, in charge of Columbia's operations in France, which gave further proof of the international appeal of "Only Angels Have Wings." In one kinema in Paris, where English talkies were never played, Mr. Stein had persuaded the exhibitor to book it, with the result that the theatre is having the biggest weeks in its history.

Busy Time for Max Thorpe

The hardest worked man at the Convention was undoubtedly Max Thorpe, Columbia's popular general sales manager. His oratory was of a high order, whilst his industry was unflagging as he dealt, with meticulous care, on the many problems of the individual members of the sales force, and outlined to them the plans for tackling the tremendous job ahead for them all, in handling, in an adequate manner, the sensational new line-up.

During the Conference, the delegates were also addressed by Messrs. C. J. Maidment, the company's secretary; H. P. Jones, assistant general sales manager; H. F. Kessler-Howes, director of publicity; J. Hathaway, shorts manager; E. Greenspan, circuit manager; D. Lyons, director of exploitation; N. Pery, Continental sales manager; A. Stein, Continental supervisor and general manager for France and Belgium; and E. Bergendahl, Norway's representative.

Presentation to Salesmen

At the banquet at the conclusion of the Convention, the winning branch in the Personal Achievement Campaign (European division)—the biggest sales drive in the history of the company—was announced to be Birmingham. Second in this most keenly fought competition was Stockholm, with Glasgow a very close third.

Presentations were made to the representatives of these territories, and also to salesman E. Bryson, of Glasgow (by proxy, in this instance, as he was away on his honeymoon), of a special salesman's prize for the best individual performance during the campaign.

Messrs. W. Smith (manager) and Davis (salesman) were presented with gold stars for consistently outstanding salesmanship.

The Convention ended in a blaze of enthusiasm, unprecedented at any similar conference since the inception of the company.

Mr. McConville, in his concluding speech, said he was overwhelmed with the obvious sincerity and enthusiasm manifest throughout the whole session. It had been an inspiration and revelation to him, and he most heartily congratulated Mr. Friedman and Mr. Thorpe and the European organisation.

J. FRIEDMAN

"NAZI SPY" PATRONS SPIED ON

NO EVIDENCE OF ANNOYANCE

—says Minister

MR. JOHN PARKER asked the Home Secretary whether he was aware that annoyance had been caused to persons attending performances of "Confessions of a Nazi Spy," particularly to refugees, by the attempts of German citizens to photograph them when entering the kinema; and whether such interference could be prevented, as likely to lead to a breach of the peace.

CAPT. OSBERT PEAKE, who replied, said that he was informed that two itinerant street photographers had for some time been permitted by the management to stand by the entrance to the kinema. Neither the police nor the officials of the kinema had observed any other persons using a camera near it. He would look into any evidence Mr. Parker could supply.

C. C. POOLE: Is the Under-Secretary aware that this film is an excellent piece of propaganda against the Nazi system, and may I recommend the members of the Cabinet to go and see it?

"SMITH"

One-reeler Offered to Exhibitors

A film available free to exhibitors, with Ralph Richardson, Flora Robson, Allan Jeayes and Wally Patch as the interpreters, and directed by Michael Powell, is an offer to be entertained seriously.

Of course, the film entitled "Smith" has an object. It has been made to call attention to the work of the Embankment Fellowship Centres, an organisation which secures for employment and gives training and help to out of work men over 45 (mostly ex-servicemen).

The film concludes its 10 minutes' entertainment with an appeal for interest and assistance, but so deftly is the story told and the appeal made that it is in no way annoying to patrons. On the other hand, it elicits sympathy.

Ralph Richardson is John Smith, sacked because of bad times. Wally Patch is a friend of Harry Jones who himself has benefited by the Centre's help, and advises him to apply there. Flora Robson is Mrs Smith, and Allan Jeayes the employer obliged to discharge a good man.

Inquiries regarding the film should be made to The Embankment Fellowship, 59 Belvedere Road, S.E.1.

KINEMA MANAGER'S DEATH

Alexander Charles Livermore, for 20 years manager of the Park Hall Cinema, Cardiff, died at his home in Rumney last week after a short illness.

A native of Penarth, Mr. Livermore was a sea-going engineer for some years, prior to becoming associated with the kinema Industry.

During the War he managed a kinema in Ireland, returning to Cardiff to take up his appointment at the Park Hall.

He leaves a widow and five daughters.

Film Tax Decision

EXCISE DUTIES DROPPED AND IMPORT DUTY ADJUSTED

BEFORE the Committee stage of the Finance Bill was concluded in the House of Commons on Monday night, Sir John Simon made his final concessions in the film duty, including the duty on newsreel at 1d. a foot.

On the Third Schedule, the Chancellor moved a series of amendments, which, he said, completed the change, which he announced earlier in respect of the duty on films, and taken together they carried out the changes then announced completely.

There was also one further adjustment: in addition to the disappearance of the Excise Duty, the Customs Duties on blank film would be, in the case of imported blank film, at the rate of a third of a penny per foot of standard weight, and others in proportion. To that extent they return to the position before the Budget.

Imported foreign blank photographic films and plates also reverted to the pre-Budget position.

There was a change of importance introduced in respect of Customs Duties on exposed films. At present the higher rate of duty was only charged on the imported negatives, and, by a device of importing a positive in the first instance which paid a lower rate of duty, it was possible very largely to evade what certainly Parliament intended to be the Customs Duty on this class of import.

"I propose to change that," continued Sir John, "and this is effected so that there will be a higher charge on the first imported copy of any films, whether positive or negative, the charges being 5d. in the case of the first copy and 1d. on those which follow afterwards.

The Exceptions

"There are altogether four exceptions to the principle that the first copy imported should pay a duty of 5d. per foot. First, the case of the sub-standard exposed kinematograph film that is less than the usual standard width, which even though it is the first copy will pay 1d. per foot import duty.

There is the single sound-track, which again, though a first copy, will be 1d. per linear foot.

"There is a further exception to which I will refer in a moment, at length, of news films, which are imported and which will pay 1d per linear foot.

"And there is, lastly, the case of the single copies, sometimes called 'Continental films,' not introduced in this country for copying purposes at all, but prepared in a single version for exhibition here. Here again the duty will be at the rate of 1d. per linear foot.

"I think the Committee may safely take it that the scheme has now been fitted in with precision, and has had the advantage of careful examination by Mr. T. Williams, and I think we have got a system that is satisfactory all round.

Higher Duty on First Copy

"I must, however, insist that it is right that we should impose a higher duty on the first copy of the imported film, whether positive or negative, because I am quite clear that it is the general intention of Parliament to do that, and because a certain amount of protection should be given to the home Industry which is justified."

TOM WILLIAMS thanked Sir John Simon for his concession. The newsreel when it was brought in was such that in the process of manufacture very often ten times as much copy was produced than was exhibited on the screen. Some portion of that copy not used on the screen might be diverted to the library, and fished out perhaps 10 or 50 years hence. Could the Committee say, in view of the portion of the newsreel imported and not literally destroyed but diverted to the library, would have to pay the ordinary 1d. per linear foot duty?

"The newsreel always has paid 1d. and it should continue to pay 1d. duty. The public who look at newsreels have by this arrangement got very considerable advantage," replied the CHANCELLOR. "There will be no duty at all so far as the home newsreel printed at home is concerned, and that is the greater part of the day-by-day exhibition of the newsreels. There will be no higher duty on the imported newsreel, except on the first copy."

The amendments were agreed to, as was the amended schedule.

Warwick Cinema, which is being erected at Sale Moor, near Manchester, for Warwick Cinema Co., Ltd., is expected to be completed by August 4. Designed by Messrs. Drury and Gomersall, of Manchester, the Warwick will have seating accommodation for 1,220 persons.

All Imported Film Must Be Dubbed

NEW DECREES BY FRENCH GOVERNMENT

From Our Paris Correspondent

A new decree signed by the French President of the Republic regulates the importation and exhibition of foreign films in France for a year from July 1, 1939.

As a whole, this decree maintains the "status quo" and limits to 188 per year the foreign films over 2,700 feet dubbed in French, and insists that these films are dubbed in French studios. Similarly no original speaking versions of a foreign film with French sub-titles may be shown in more than 15 theatres, five in Paris and ten in the provinces.

However, four important new points appeared in the new decree.

Firstly, the system is to allow 188 dubbings per year instead of 94 per half-year. Although it looks the same, this is actually very different. As soon as the registration office was opened at the "censors" for the 94 dubbed films every six months, the quota was filled in a few days. Now it is feared that the whole year's quota will be filled as fast as previously, and that a film just arriving too late to be registered for the 1939/40 year-quota will have to wait up to July, 1940, to be registered and obtain its censor's visa. The result will be that, for instance, a big American film, of which the print has arrived in Paris at the end of July, and whose dubbing cannot be done in time to be visaed by the censor, may be held up for a whole year.

The new decree has, therefore, created a provision by which a maximum of [illegible] extra visas can be granted on recommendation of the Interministerial Film Commission which directs the censors' activities. These extra visas are made for the big pictures which would have arrived too late to be included in the year quota.

Another new provision in the decree is the system of calculation for the time between which a foreign film had have its world premiere, wherever it may be, and the time of its presentation before the French censorship. Any dubbed film which will be more than two years old will have the visa refused.

Finally the decree includes provision allowing the interministerial film commission to make an allotment of dubbing visas between the importing countries.

The allotment in preparation would include 150 visas for the American films, with 38 remaining to share between Germany, England, Italy, Russia, and a few countries. Germany would have 20 and England about 10.

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

LONDON GUILD TAKES STOCK

AND DISCUSSES FUTURE POSSIBILITIES

THE London Court of the Guild of Projectionists held its Annual General Meeting on Sunday, and elected as its committee the following: W. V. deWan, F. R. Martin, F. W. Thearle, S. W. Stephenson, C. W. Perry, W. J. Sadler, C. E. Andrews, F. G. Humberstone, G. E. Lansdown, and G. J. deWan. A. C. Polyblank was runner-up, and was assured by the Chairman, F. W. Thearle, that in the event of any elected member resigning, he would be co-opted.

The meeting was notable for appeals both from the committee and from the rank and file for unity among the Courts, coupled with a demand for any reorganisation of headquarters necessary to assure this.

S. A. Stevens was due, according to the agenda, to give another of his valuable talks on the correspondence course; Mr. Thearle conveyed his apologies for non-attendance due to his having been all the week at Blackpool, and divulged also that there was a more personal reason for his absence—that Mr. Stevens was shortly getting married. The best wishes of the Court were transmitted to him.

The Year's Activities

In the absence also of W. V. deWan, the Secretary, due to holidays, Mr. Thearle submitted a report of the past year. There had, he said, been a slight increase in membership, notwithstanding the numbers struck off for non-payment of subscriptions. The attendance at meetings had averaged about 60 or 65. The correspondence course had been appreciated, and, thanks were due to Mr. Stevens for his assistance.

Thanks were especially due to W. A. Ward and to his colleagues at the Ship laboratory for the preparation of the courses.

The Chairman reviewed the lecture programme for the past year, which had included a visit to the Ship works last November, a visit to the Westinghouse laboratories, also the meeting at the Odeon and at the Morganite works; then there was a meeting at Holophane, and in March at the Tatler Theatre there was a talk on television by M. Raymond, followed in May by a paper on the cathode-ray tube by G. Parr. The sincere thanks of the Court were due to the people who had arranged these meetings and given the papers and demonstrations.

Mr. Thearle concluded his review of the year by recording the excellent attendance of committee members at both committee and general meetings. Of 11 general meetings and 9 committee meetings, W. V. deWan, W. Missen, S. W. Stephenson, and himself had attended all, and the few absences of other members had been quite unavoidable. In addition, Messrs. deWan, Stephenson, and himself had attended the National Council meetings, with W. A. Ward as Educational Officer.

A vote of thanks to the retiring committee was proposed by A. C. Polyblank, and seconded by R. H. Cricks. A vote of thanks to the KINE for the regular reports of meetings was proposed by F. R. Minns.

Events at Blackpool

Mr. Thearle then gave a full report on the Blackpool Exhibition, at which he had been invited to serve on the Reception Committee, and which had also been attended by F. H. Woods and C. E. Andrews. Over 2,000 projectionists of all grades had attended, with managers and page-boys.

Mr. Thearle had also met H. B. Smith, vice-president of the Guild, who had expressed his disappointment at the progress of the Guild. The Guild could not function satisfactorily without being a national body.

Greater Strength Needed

H. J. Vope, a new member, considered that the objects of the Guild were not widely enough known. He had joined the Guild because he had read articles on it in the IDEAL KINEMA. A. C. Polyblank suggested that the national officers should not hold office for two consecutive years.

R. H. Cricks recalled that at Harrogate a large proportion of the attendance on the Sunday had worn Guild badges; at Blackpool, E.T.U., N.A.T.K.E. and Odeon badges were prominent, but very few Guild badges. He had talked with H. B. Smith in Liverpool and had learned of the difficulties of the northern members. He urged the new committee to take all necessary steps to revive the provincial Courts; the Guild could not exist if it were not a national organisation.

W. Missen asserted that one reason that the London Court was so strong was that members were not allowed to lapse their subscriptions. The original members of the Guild had started their work on the failings of the trade unions; they demanded—the

Continued at foot of column 4

The Observation Window

Technical Talks at Blackpool

METHODS OF TRAINING DISCUSSED

A False Impression Removed

TECHNICAL subjects loomed large in the C.E.A. conference last week. Television, ventilation, non-combustible screens, and technical training of projectionists were among them. The problems were well explored, and much useful matter produced for reflection and discussion.

FEW problems of a politico-technical nature have been so admirably set out as those surrounding television in Major Bell's paper. It was the contribution of one who surveyed the problems from the point of view of an engineer and an exhibitor, and his summing up at certain points during his lecture left his listeners able to get matters into their minds in an orderly manner. It stands out as one of the great papers during recent years.

IN the matter of technical training the principal of Constantine Technical College, H. V. Field, B.Sc., etc., had some interesting advice to give. He stressed the extra value to the exhibitor of the projectionist equipped with technical knowledge, who is able to track down a fault and remedy it without loss of time—thus lessening possible financial loss and prestige to his employers.

THE technical instruction course as adopted in a number of colleges was adopted to supplement, not to supplant, the routine servicing and maintenance instructions already given. In the Constantine College Tuesday and Friday mornings were chosen for the course, the lessons lasting 2½ to 3 hours.

DISCUSSIONS on the papers submitted on this subject ranged around the educational standard of projectionists. F. W. Morrison said that boys starting in the business to-day should undoubtedly be chosen from secondary schools. To attempt to educate the older type of man in the technique of projection was extremely difficult, but if any desired to take the course the employer had to give them encouragement.

MR. FIELD'S reference to "the low mental calibre" of operators gave rise to dissentient remarks. T. Fligelstone explained it would be a disgrace to the Blackpool Conference if it were allowed to go forth that the mentality of operators was of a low order. They were not college professors, but neither was he. Projection was a commonsense, ordinary matter and should be regarded as such.

EXPLANATIONS followed, in the course of which it was said that what should have been made clear was that the educational standard of those who worked in projection rooms was not of a high order judging from the examination results.

J. X. PRENDERGAST said he would like to defend operators against those who would lead them. As one who had been a chocolate boy and an operator, he said it would be tragic if junior ranks of employees were not going to be allowed to move up by stages to positions of responsibility. The small kinema was well serviced by its operator, and the big kinema benefited by virtue of the fact that it sometimes recruited the little man from the little show. He hoped they would always be able to open their operating boxes to boys who still spoke broad Yorkshire.

A CLAIM is made by the Leningrad Physico-Technical Institute that its research workers have discovered a new photo-element of a sensitivity 20 times as powerful as those in use at the present moment. How far these claims are justified it is impossible to say, especially that which states no exterior electric motive power is needed, the cell working by light alone. Ten kinemas are to be equipped with the new apparatus to test them out.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The Odeon, Blackpool, described in the June IDEAL KINEMA, possesses one of the largest projection rooms in the country. The illustration above, which shows the projection machines, does not fully depict its spaciousness behind the machines. B.T.-H. sound and picture projectors are installed

SHIP CARBONS

REFLECTOMETER READINGS

NEW TYPE OF INSTRUMENT EVOLVED

A NEW form of Reflectometer, known as Mark IV., was introduced to the Trade by Morganite at Blackpool.

The principle of the instrument remains unchanged, in that a lens images the screen upon a photocell, so giving a direct reading of reflected light.

The lens itself, which with its mount forms the chief bulk of the actual camera unit, is about 3¼ in. in diameter and 6 in. focal length, so giving a large working aperture. Behind it are three rotatable members, mounted on the same pivot, and clicking into position.

How it Operates

Nearest to the lens is a disc with four holes, three for various colour filters used for taking colimetric readings (the filters generally used are Ilford 204, 304, and 404), and one left open. Behind this is a brass disc, which, by means of circular and rectangular apertures, enables either the whole or a part of the screen to be examined. Behind this again is the cell, which is also rotatable in order that a ground-glass viewing screen may be brought into position for preliminary setting up of the instrument.

The previous type was attached to the port-hole frame by a system of screwed rods; in the present type, substantial aluminium castings give greater rigidity. The first has extension screws which grip into the port-hole frame. Upon this is carried an angle bracket, which in its turn carries the trunnion upon which the camera unit is mounted. The object of this universal mounting is to enable the lens to explore any part of the screen.

Rotation Control

Rotation of the unit is controlled by means of two stop-screws. Using the ground-glass, one can set these so that the swing of the unit just covers the edges of the screen. Then by using a vertical slit in the mask disc, readings can be taken of vertical strips across the screen.

Similarly, by using a square mask aperture and tilting the unit, the screen can be explored from top to bottom. Thus any variation of illumination across the screen, as seen by the patron, can be accurately measured; such variation may be due not only to the arc or projector lens, but equally to the polar curve of the screen.

The cell is connected to a Cambridge mirror galvanometer, which throws a spot of light on a 6-in. curved scale. A multiplying switch gives direct, x2 or x5 readings, and in a fourth position gives foot-candle readings of incident light when the lens is removed from the cell unit.

As I have before explained, the meter is calibrated in arbitrary units. To obtain comparable readings between different kinemas, it is necessary to apply a correcting factor, and the instrument is accompanied by a chart from which the comparable value of "Specific Brightness" may be read against the focal length of the projector lenses.

The whole instrument and its supports are carried in a handy case, sponge rubber insulating the meter from vibration. It is a matter of a very few minutes to take it into a projection room, fix it up on the ports, and obtain accurately comparable readings of the light reflected from the screen.

R. H. C.

Illustration on page 36

THE AMATEUR CAMERAMAN

Third Edition of Instructive Book

First published in 1931, "Cine-photography for Amateurs" is now published by Chapman and Hall in a third edition. The book remains much the same as in its earliest form, with the addition of new matter on colour, mainly about Dufaycolor and Kodachrome, and a rewritten section on indoor kinematography necessitated by the more highly developed light sources available. Appendices give technical details of processing methods and apparatus available.

The book, whose author is J. H. Reyner, runs to 192 pages and is priced at fifteen shillings.

London Guild Takes Stock

Continued from column 1

Guild had the idea of making its members worthy of bigger salaries.

The meeting concluded with a discussion on a proposed social outing to be arranged in September; Miss Young, F. H. Woods's secretary, asked that somebody be appointed to handle the financial side of it, and W. J. Sadler was appointed treasurer.

Sudan Veterans Compete in Essay Competition

HISTORY RETOLD IN NORWICH SHOWMEN'S "FOUR FEATHERS" CAMPAIGN

THE concurrent run of "The Four Feathers" (United Artists) at the Odeon and Carlton kinemas, Norwich, afforded Sam Newberry and Harold F. J. Smith (holder of this year's KINEMATOGRAPH WEEKLY Showmanship Shield) an opportunity of co-operating in an extensive publicity campaign.

Three weeks prior to play-date an announcement was inserted in all the local papers giving particulars of a competition offering £3 2s. 6d. in prizes for the best essays received from Omdurman veterans or their relatives telling of that historic campaign. These essays drew a large number of entrants, and aroused great interest in play-date at the kinemas. Throughout these weeks a barrow was pushed through the city carrying a large poster, duplicates of which were posted at all the important advertisement spaces in the city.

In the advertisement columns of the local Press requests were made for the loan of old trophies from the 1898 campaign. These met with a good response, and a display of trophies was made by Mr. Smith in the entrance foyer of the Carlton.

During play-date the *Eastern Evening News* carried a front page splash showing a Dervish brandishing a sword in one hand and a shield in the other, with notices of the times of screening at both kinemas. A cut-out replica of this figure in three-ply wood appeared outside both the Odeon and Carlton.

In the *Norwich Mercury* a composite page was inserted the week prior to playing calling attention to the film and introducing the names of city traders who had given window displays in connection with the film.

In the showrooms of the Norwich Motor Co. a printed banner over a Singer Super 12 car read: "Running costs as light as a feather, value equalled only by 'The Four Feathers,' visit either the Odeon or Carlton Cinemas this week, and enjoy the film."

At Lipton's a window display was made of Four Feathers Tea, with notices of the screening. Five thousand handbills and "pulls" of the composite page from the *Mercury* were distributed from door to door throughout the city and district.

In the foyer at the Odeon four large white ostrich plumes topped a display of felt hats appropriately named "Four Feather Hats," loaned by Messrs. Bunting; double-crown posters placed adjacent read: "As worn by June Duprez in the film 'Four Feathers,' showing all the week at the Odeon and Carlton, obtainable only at Bunting's." In the windows at Bunting's saloon a similar display was made.

A second display in the Odeon foyer consisted of a collection of Messrs. Jarrold's edition of the novel on which the film is based, placed in front of a large black velvet cushion to which had been stitched four white quill pens, emphasising the title of the film. A similar cushion appeared throughout play-date in the window of Messrs. Jarrold's city premises.

Sixty Pet Shops Assist "Blondie" in Liverpool

For the showing of "Blondie" (Columbia) at the Forum, Liverpool, R. F. Scott secured the co-operation of John Morrell and Co., of Liverpool, makers of "Red Heart" dog food. Sixty pet stores and retailers of dog food in Liverpool and district exhibited in their windows advertising material for the Forum programme.

The angle of the tie-up was that the dog which was featured in the film, "Blondie," at the Forum was fed on "Red Heart" dog food.

"PREMIERE" LINKED WITH NEW COOKER

Simple, but effective displays linking the title of the film with a new type of gas cooker, dominated an attractive series of tie-ups arranged by H. G. Irving to boost the run of PREMIERE (A.B.P.C.) at the Empire, Coventry. In addition to this foyer display, which was enlarged upon at the gas company's showrooms, powerful shows appeared in the windows of gown shops, men's outfitters, general stores and furnishers

"DOUBLES" CONTEST AT CHICHESTER

"Stolen Life" Press Stunt Secures Many Entries

AN interesting "doubles" contest, promoted by T. D. Hunt, in the local Press, contributed a great deal to the success of "Stolen Life" (Paramount) during its run at the Plaza, Chichester.

A 12 in. double column announcement was inserted in the *Observer*, incorporating photographs of Elizabeth Bergner as she appears in the dual rôles in "Stolen Life." Readers were invited to identify the two characters she portrays, Martina and Sylvina, for which prizes of one guinea and six consolation awards were offered.

The contest proved very popular for hundreds of entries were received, the winners being announced during the evening performance of the opening day. During the two weeks prior to showing, patrons were advised by microphone to make sure of their copy of the newspaper containing full details of the competition.

CADETS ATTRACT YARMOUTH HOLIDAY-MAKERS

"NAVAL DISPLAY" ARRANGED FOR "SUBMARINE PATROL"

ONE hundred and twenty Sea Cadets attracted the attention of holiday crowds at Great Yarmouth as they marched through the streets to a performance of "Submarine Patrol" (20th Fox) at the Regent last week. All members of the two local corps, they had been invited with their officers by Manager F. C. Elliot.

Headed by their band, the cadets drew the crowd after them right to the steps of the theatre, where they furled their flags and marched inside. Many holiday-makers followed them in. Parents were also present in good numbers.

The cadets' visit followed an exceptionally strong campaign for the film by Mr. Elliot, who was quick to seize on the naval angle. Naval flags and streamers hung under the canopy, the whole decorative scheme being focussed on a large blue flag over the entrance doors lettered in yellow with the film title, "Submarine Patrol."

Inside the foyer was a naval display, including a ship's compass, a bell, a navigation lamp, lifebuoys and flags.

A highlight of the campaign was a compelling battle scene in the theatre's display window. The hull of a model ship (made by the staff) was so placed against a 12-sheet background that a group of gunners appeared to be actually standing on the model's deck. A wave effect was given by blue and white cotton wool and concealed lighting, and to complete the illusion of battle, cunningly placed red lights caused a red flash as the enemy submarine registered a "hit."

Displays of stills by a number of tradesmen and Press publicity completed a first-class boost

"PERSONAL" ANGLE STRESSED AT FARNHAM

S. E. Perkins' Trio of Effective Campaigns

DURING the past four weeks, Stanley E. Perkins, of the Regal and County kinemas, Farnham, has consistently exploited the prominent features screened at each of these houses.

When "The Warning" (A.B.P.C.) was shown at the County, Mr. Perkins obtained the co-operation of the local A.R.P. department and members of each unit were on duty at the theatre entrance during the week of screening. A recruiting office was set up on the pavement outside the theatre, and air raid wardens, members of the auxiliary fire service and ambulance workers were in attendance in full uniform.

Personal contact was carried out very successfully to exploit "The Great Waltz" (M-G-M) at the Regal, and to achieve this, Mr. Perkins went through his entire mailing list very thoroughly and picked out the names of 250 patrons to whom letters were sent drawing their attention to the salient qualities of the film.

That this method of approach was appreciated was evidenced by the fact that the majority of these patrons thanked Mr. Perkins for his letter. In addition, Messrs. Andrews, the local music shop, arranged a very artistic window display making good use of the waltz angle in conjunction with music scores, records, and cut-out.

Another film to receive original publicity was "Topper Takes a Trip" (U.A.), when an amusing teaser display was arranged in the foyer of the Regal. By means of cut-outs patrons saw the amusing spectacle of a very puzzled policeman looking at an equally bewildered Roland Young surrounded by various items of ladies' apparel, but no lady.

An art card read: "What's going on here? It's only Topper's girl friend up to her tricks again. See them both in 'Topper Takes a Trip.'"

War Relics Boost "All Quiet"

RECRUITING DRIVE OPENED AT SHEFFIELD

Valuable publicity for "All Quiet on the Western Front" (G.F.D.) was gained by Arthur A. Mansell, of the Star P.H., Sheffield, with the aid of local authorities, who loaned a veritable army museum of the last war relics for a massive foyer display.

Exhibits included trench mortars, machine guns, anti-tank rifle, periscope, etc., and Mr. Mansell arranged for the last-named to be trained on a poster in a shop window opposite calling attention to the film. Many people availed themselves of this unusual "peep-show."

Recruiting posters and a fine series of modern Army photographs were also on show.

On Friday three Army tractors were on view in front of the kinema under the canopy, bunting and flags were hung from the top of the building.

On the Friday about 150 members of the Royal Engineers (T.A.) from the Somme Barracks, Sheffield, headed by their band, marched through the streets to the kinema.

Traders Emphasise "Service de Luxe"

A full composite page in the *Littlehampton Gazette* formed the backbone of H. G. Young's "Service de Luxe" (G.F.D.) exploitation at the Odeon, Littlehampton. All the numerous trader advertisements tied-up with the "Service" angle.

The service to be found at the kinema was given a strong boost by the paper, which reproduced a photograph taken at one of the Mickey Mouse children's matinees. The heads of two youngsters sitting in the auditorium were "ringed," and the caption invited these lucky kiddies to apply at the manager's office where they would receive a prize.

★ EARLY WESTERN DAYS RECALLED ★

Five weeks before the playdate of STAND UP AND FIGHT (M-G-M), Douglas W. Rattee decorated the rotunda of the Ritz, Nottingham, with this impressive scenic display. Later, a local garage assisted the publicity by linking the title of the film with Armstrong Siddeley cars

CAPITALISING A LOCAL EVENT

"Duke of West Point" in Worthing

Turning a major local event into wholesome advertising material, George Stevens boosted the screening of "The Duke of West Point" (U.A.) at Worthing Odeon with the following announcement in bold display in the *Worthing Herald*: "The Duke of Richmond and Gordon will visit Worthing on Friday, June 23, to inspect No. 45.F (Worthing) Squadron of the Royal Air Defence Corps. 'The Duke of West Point' is at the Odeon all the week. Don't miss seeing this grand entertainment."

Mr. Stevens followed up the announcement with an invitation to the Duke of Richmond and Gordon to visit the Odeon after the inspection, bringing with him the R.A.D.C. Squadron and local dignitaries.

Kinema as "Wild West" Bar

DERBY TRANSFORMATION COSTING 17s.

At the small cost of 17s. L. S. Denton, with the co-operation of Offilers Brewery, transformed the foyer of the Hippodrome, Derby, into a realistic representation of a "Wild West" bar for the screening of "Stand Up and Fight" (M-G-M).

Counter, pumps and dummy bottles of wines and spirits were fitted along the side walls, while tables containing bottles, glasses and cards were set out for customers. The effect was heightened considerably by a series of notices worded: "Park your guns with the bar attendant," "Gold dust not accepted," and, dominating the whole, a poster worded: "Robert Taylor and Wallace Beery will be here next week."

First Aid for Film Fans

Some months ago F. Mobbs, of the Dominion, Southall, in answer to a demand from patrons, installed two prominent information boards in opposite alcoves in the theatre foyer.

On these he arranges each week a list of the cast in each current feature, chatty paragraphs relating to the various stars, and general information.

Westinghouse "CHEAPEST TO RUN" RECTIFIERS

BLACKPOOL EXHIBITION STANDS

CARNIVALS CAPITALISED FOR PUBLICITY

Kinema's Van Gains First Prize

Entered by H. F. Smith, of the Carlton, this elaborate tableau advertising "Young Dr. Kildare" (M-G-M) was successful in securing first prize for decorated lorries in the Norwich Carnival procession. As reported in last week's KINE., *the subject was very appropriate for the procession was in aid of one of the city's foremost hospitals.*

To aid the good cause the kinemas of Norwich screened a special trailer and permitted seat-to-seat collections to be made.

Around London with the SHOWMAN

LOCAL (PAGE) BOY MAKES GOOD : H. WALKER'S FAREWELL EFFORT : BALHAM KINEMA-GOER WINS PARAMOUNT CONTEST

AN enterprising stunt which, because of its local connections, possessed special interest for Burnt Oak residents, was put over recently by W. J. Rawkins at the Savoy.

He was able to introduce from the stage Maurice Bell, a bell-boy on the *Empress of Britain*, who was selected for personal duties to the King and Queen on their voyage back from Canada. As Maurice was formerly a page-boy at the Savoy his appearance had a local interest and the boy was given a big reception.

Interviewed by Mr. Rawkins—himself a former R.N.V.R. man—he talked about his thrills and experiences on the Royal voyage and about his life at sea since leaving Burnt Oak.

Another novel piece of publicity put across recently by Mr. Rawkins was to take advantage of a big local road repair scheme. On 70 lamp tripods in Edgware Road he put blackboards with the words: "They are helping 'Tom Sawyer' search for the 'Ex-Mrs. Bradford,' but they are both at the Savoy next week."

The same week Watling's Carnival Queen was crowned on the Savoy stage.

Boosting a "Picture Parade"

Just back from his holidays, H. J. Cowlrick drew my attention to an attractive window display at the Queen's, Cricklewood. Designed to advertise G.-B.'s "1939 Big Picture Parade," it consisted of a small cut-out of the setting-sun design which was linked with this series of programmes from the beginning of the campaign, surmounted by an arrangement of frames holding cards on which were printed the titles of some of the big films to be screened later.

The items that really caught the eye in this brightly lit and well-arranged show, however, were a couple of small heralds on horseback which flanked the main display. Each herald was blowing a long trumpet from which hung a pennant marked with the monogram of the circuit, and the horses' heads were made to nod rhythmically by a simple battery-operated mechanism at the back. The motion of these parts added life to the window and demanded closer inspection.

In the foyer Mr. Cowlrick had a display of gas masks, decontamination suits and steel helmets, with attendants at a recruiting table. This was designed to supplement a special demonstration of A.R.P. measures in Gladstone Park on June 25.

H. Walker's Last Round-up

Calling to bid farewell to H. Walker before his departure from the Enfield Savoy on leaving the Trade I found him busy planning his final campaign for First National's "Wings of the Navy."

His scheme included a number of appropriate tie-ups, including Hobbies, a travel agents—to bring in Imperial Airways—a tailors, and a window display in the shop of a sports dealer who made a show of waterwings on the angle "These may not be 'Wings of the Navy' but they will get you through rough water." In addition, he concluded an arrangement with the No. 56F Air Defence Cadet Squadron to supply a detachment of their lads for duty in the foyer, while the local swimming pool agreed to co-operate in the campaign by exhibiting a special poster referring to the film.

"Stolen Life" Contest Result

Full publicity values were extracted for the Odeon, Balham, by H. Arnold from the announcement that a local resident had won first prize in Paramount's "Stolen Life" competition. Eighteen thousand entries were received in the contest and the first award is a free trip to Canada and the U.S. with £20 in cash.

All the local newspapers carried long free write-ups announcing the success of Miss Jessica Ball. In addition, the competition and the Odeon Theatre were given a great deal of prominence.

Broad Effects

Because of the vast proportions of the foyer at the Troxy, Commercial Road, any publicity shown has to be of enormous proportions if it is not to appear insignificant. That is no doubt why the 6-foot head of "Huckleberry Finn" (made from a litho poster), which I saw there recently, glittering in the beam of a high-power spot lantern, though so large, seemed quite in keeping with the interior.

The head, advertising the M-G-M film of that name, was the centre feature of a black panel, down the sides of which were fixed columns of coloured stills set in thin silver frames. The name of the famous American fiction-character was spelt out in large red letters below, standing out darkly before a white, translucent panel.

Mr. Cheepen has a concealed loud-speaker in the Troxy's foyer, and I was rather surprised to find that what I thought at first to be "sales talk" about the house, or even a relay from the projectors, was in fact reproduction of a B.B.C. broadcast—which happened to be a poular weekly feature at the time of my visit.

Distinguished Visitors

The President of the American Chamber of Commerce, Mr. Tweedy, with Mrs. Tweedy, and a number of prominent Americans, were the guests of W. Fuller at the Regal, Golders Green, recently to see the news film of the Royal visit to the U.S.

Greeted at the Regal by the Mayor and Mayoress of Hendon, the distinguished visitors, after witnessing the films, were introduced to the audience from the stage. The brief addresses of the personages, stressing the good relations between Britain and the U.S., were given considerable prominence in the local Press.

Two thousand youngsters of the local's Mickey Mouse Club paid tribute to their Chief Minnie, Gracie Fields, recently by sending flowers and greetings by two representative club members. The "dedication" was conducted by Master Fuller, who deputised for his father, the Chief Mickey Mouse of Golders Green.

Dignity in Decorations

Dignity and restraint was the keynote of H. A. Arnold's publicity for the Gaumont-British special edition of the Royal at the Davis, Croydon. A tasteful scheme of exterior decorations at the house was given special mention in a long write-up describing the film.

Two large replicas of best-known portraits of Their Majesties formed the centre piece of these decorations which were dominated by a bold sign reading: "Welcome Home." Flags and bunting were added to convey a colourful note in keeping with the film's atmosphere.

BALLET SCENE IN GILLINGHAM PROCESSION

Dancing Pupils Pose for "Cowboy and the Lady"

WITH the local carnival coinciding with the playdate of "Cowboy and the Lady" at the Embassy, Gillingham, J. Longbottom seized the opportunity to arrange a stronge boost for the United Artists by entering a decorated lorry in the procession.

A 25-ft. linen banner announced the name of the film and the lorry was fitted with special rostrums on which members of a local dancing school posed.

Forming a decorative background to this tableau was an 8-ft. cut-out of a horse and rider liberally covered with flags and bunting.

After the carnival the publicity items were utilised for a colourful display at the theatre.

Mr. Longbottom announced the screening of "The Young in Heart" (U.A.) with five 5-ft. cut-outs of the stars erected over the canopy, which were powerfully floodlit at night. Additional publicity was obtained by the distribution of 3,000 illustrated heralds.

JUNE CLYDE CROWNS WEMBLEY QUEEN

National Service Tableau

An impressive tableau introducing the various units of National Service was staged at the Majestic, Wembley, for the coronation of the town's Hospital Carnival Queen by June Clyde, the well-known film star. The occasion was of great local importance, and a distinguished audience, including the Mayor and Mayoress, Aldermen, Councillors and hospital officials attended to witness the ceremony.

Arranged by Peet Leslie, of County Cinemas, in association with J. C. Thurburn, manager of the Majestic, the proceedings opened with a musical interlude, after which the curtains were flown to reveal an artistic stage setting. As representatives of the various services appeared, they were introduced to the audience.

Members of the Wembley Air Defence Corps and the 10th (3rd City of London) Battalion of the Royal Fusiliers formed the guard of honour for the queen and June Clyde, who was accompanied by her director-husband, Thornton Freeland.

After the coronation ceremony 300 people attended a gala dance in the kinema's ballroom.

USHERETTE PRESIDES OVER WOKING FESTIVITIES

Impressive Stage Ceremony

Intense local interest was centred around the Ritz, Woking, when one of the sales-girls employed by the kinema was elected Carnival Queen of Woking, and another member of the staff was selected to be one of the attendants.

S. E. Pascoe-Williams capitalised the event for the current feature by exhibiting the following large notice in the front of the house: "The Ritz presents a double feature this week—'Luck of the Navy' with Geoffrey Toone and the 'Carnival Queen' in person."

On the Thursday the Queen and her retinue attended the theatre, and, to the accompaniment of a special interlude by Gordon Stanley at the console of the Compton organ, the tabs parted to reveal a most impressive tableau. The Queen addressed the audience on the aims of the Woking Carnival Week, and the spectacular little scene was brought to a conclusion by the playing of a fanfare from the organ.

Publicising "Great Waltz" Theme Songs

The musical angle of "The Great Waltz" (M.G.M.) was emphasised in the exploitation arranged for this film by Harry Pease, manager of the Majestic Cinema, West Hartlepool. The melodies of Strauss were played on records and relayed by loud speakers to the pay boxes. In the foyer a mechanical disc revolved with two figures—a couple dancing. In the window of the Majestic Shop was an attractive display by Messrs. Bruce Moore.

Film Stars Select Carnival Queen

L. C. HEDDON'S GALA NIGHT AT TEDDINGTON

Tamara Desni, Carl Brisson and Antoinette Lupino paid a visit to the Savoy, Teddington last Friday to assist in the selection of the town's carnival queen. Eliminating heats for this coveted position were held on the stage each night during the week by L. C. Heddon.

Assisted by the audience, the film artistes selected the Carnival Queen, whose "Coronation" took place outside the Savoy on the day of the street procession.

Tamara Desni, Carl Brisson, L. C. Heddon (manager), and Antoinette Lupino at the Savoy, Teddington, during the selection of the town's Carnival Queen

Special Goods Manufactured for "Q Planes"

COLUMBIA'S TIE-UPS TO ASSIST SHOWMEN

An extensive publicity campaign is being conducted for Columbia's first Irving Asher production, "Q Planes," which opens at the Odeon, Leicester Square, on Monday, July 10, and already many useful tie-ups have been concluded.

Lines Bros., Ltd., of Tri-ang Works, Morden Road, Merton, London, S.W.19, toy manufacturers, are marketing a model "Q Plane Glider" through their 10,000 dealers in Great Britain and the Irish Free State. The carton containing the glider is most attractive and dignified, and gives an excellent credit to the picture. Exhibitors will be supplied well in advance of their play-date with a list of the dealers in their town, thus providing the managers with the possibility of securing excellent window and counter displays at no cost to themselves.

Walter Webb and Baker, Ltd., of 9-35, Monkwell Street, Wood Street, London, E.C.2, are manufacturing and marketing a Valerie Hobson "Q Planes" forage hat, an exact copy of the hat worn by Miss Hobson in the film. This hat is being distributed to thousands of their stockists in all parts of Great Britain and Wales, and they are advising kinema managers of the names of their stockists.

Full details of the above tie-ups are contained in the Columbia campaign and Press book.

"Letters of Introduction" for Nuneaton Patrons

Several thousand neatly printed handbills taking the form of "Letters of Introduction" were used with good results by H. Walls, of the New Palace, Nuneaton, in his simple but effective publicity for the screening of "Letter of Introduction" (G.F.D.).

The handbills, which were enclosed in a buff envelope bearing the words "Letter of Introduction," gave a short but detailed description of the film.

Your Patrons will like LAZIE CHAIRS
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Music for Creating Atmosphere

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR AUGUST 11 RELEASES.

WE have nine films on our release list considered this week. In dramatic vein the murder mystery melodrama, introducing "Inspector Hornleigh" to the screen, heads the list, and a silent film incidental, "Dramatic Tension," is chosen for introduction. "On Trial" seems to be the type of film which will repay the use of an excerpt from Schubert's "Unfinished Symphony," taking the opening section and theme of the first "Allegro Moderato" movement, which is well known to the great majority of patrons. The "Czardas" from Luigini's "Ballet Russe" should serve quite well for "Hotel Imperial," which has romantic episodes in its opening sequences. We have two Western films, but they are of a much lighter nature than usual, hence the use of the modern light overture "Vanity Fair," by Percy Fletcher, and Nicolai's "Merry Wives of Windsor" as a change from the more hackneyed overtures, and even if they may be "light" in atmosphere there is the movement of restlessness throughout and melodic entertainment at the same time.

"EAST SIDE OF HEAVEN" (General-F.D.)

CERT. U. 7,914 ft. Reg. No. F.1899. Reviewed in KINE. May 25, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bing Crosby, Joan Blondell, Mischa Auer.
ATMOSPHERE.—Modern romantic comedy of make-believe, in which a small, ten-months-old baby is put in charge of two clumsy men. Bing Crosby has four good songs in the film.
ORGAN.—"Gay Gallantry," Fletcher (Hawkes), presented as an introductory interlude with adaptation from the piano-solo copy or medley of four theme songs.
NON-SYNC.—As above, recorded on Boosey-Hawkes B.H.1906 by the Regent Concert Orchestra, or four theme song refrains which should be available in August catalogues.
LIGHTING EFFECTS.—Intermezzo—light blue only.

"INSPECTOR HORNLEIGH" (20th Century-Fox)

CERT. A. 7,648 ft. Reg. No. Br.R.1612. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gordon Harker, Alastair Sim, Hugh Williams, Miki Hood.
ATMOSPHERE.—Murder mystery melodrama, the first film to picturise the adventures of Inspector Hornleigh, the famous radio detective. It deals with a murderous attempt to cash in on Budget secrets.
ORGAN.—"Dramatic Tension," C. Ancliffe (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1041 by the International Radio Orchestra.
LIGHTING EFFECTS.—Crimson only.

"SWORD OF HONOUR" (Butchers)

CERT. U. 7,570 ft. Reg. No. Br.R.1877. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Geoffrey Toone, Sally Gray, Dorothy Dickson.

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
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309, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2536.

ATMOSPHERE.—A story of a young N.C.O. selected for an A. Commission at the Sandhurst Military Academy. The full curriculum of training, together with Church and British Legion parades, with thrilling shots of the Grand [illegible].
[illegible].—"Sons of the Brave" March, Bidgood (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. B.4380 by H.M. Coldstream Guards Band.
LIGHTING EFFECTS.—Red, white and blue.

"HOTEL IMPERIAL" (Paramount)

CERT. A. 7,167 ft. Reg. No. F.1623. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Isa Miranda, Ray Milland.
ATMOSPHERE.—Romantic war melodrama set on the Austro-Russian frontier, dealing with revenge and espionage. The Don Cossack Choir is featured.
ORGAN.—The "Czardas" from the "Ballet Russe." Luigini (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. C.1948 by the Royal Opera House Orchestra.
LIGHTING EFFECTS.—Deep orange only.

"MISS FIX-IT" (20th Century-Fox)

CERT. U. 6,959 ft. Reg. No. F.1610. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley.
ATMOSPHERE.—Juvenile comedy-drama, with a Hollywood background, the adventures of an orphan girl who runs away from school to join her uncle who is a Hollywood director.

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ORGAN.—"Miniature" Suite, Eric Coates (Chappell). No. 1 only, "Children's Dance," presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by Light Symphony Orchestra on Decca-Brunswick F.3705.
LIGHTING EFFECTS.—Pale blue and rose pink, in single fading sequence.

"THE KID FROM TEXAS" (M-G-M)

CERT. U. 6,387 ft. Reg. No. F.1798. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Dennis O'Keefe, Florence Rice.
ATMOSPHERE.—Romantic comedy, presenting a variation of the "Cowboy and the Lady" theme. The adventures of a cowboy who boasts about his skirmishes with Indians and his pet horse "Lone Star."
ORGAN.—"Merry Wives of Windsor" Overture, Nicolai (Bosworth), presented as a separate interlude or as an introductory interlude if last Allegro movement only is used. Adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1260 by the New Light Symphony Orchestra.
LIGHTING EFFECTS.—Blue and magenta in sequence.

"SWEEPSTAKE RACKETEERS" (Pathé)

CERT. A. 5,579 ft. Reg. No. F.1855. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Shirley Deane, Russell Gleason.
ATMOSPHERE.—The adventures and misadventures of a mail clerk who earns coveted promotion by rounding-up sweepstake racketeers. Domesticity, romance, industry and crime are included in the story.
ORGAN.—"Vanity Fair," Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep blue and magenta in sequence.

"ON TRIAL" (Warner)

CERT. A. 5,506 ft. Reg. No. F.1777. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Litel, Margaret Lindsay.
ATMOSPHERE.—Trial drama told in retrospect by means of flashbacks, with a small child role as the main emotional appeal.
ORGAN.—Excerpt from the first movement of Schubert's "Unfinished Symphony" (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.2937 by the Kenna Philharmonic Orchestra.
LIGHTING EFFECTS.—Deep purple only.

"PATHETONE PARADE OF 1939" (Pathé)

CERT. U. 3,534 ft. Reg. No. Br.E.1865. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 6-sheet.
Variety Programme.
ATMOSPHERE.—Variety feature, a Pathé Annual represented by a wide selection of all-star music-hall and cabaret talent.
ORGAN.—"Knightsbridge March" from the "London Suite," Eric Coates (Chappell), presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2656 by the New Light Symphony Orchestra.
LIGHTING EFFECTS.—Amber and red only.

A section of one of the long queues outside the Plaza, Piccadilly Circus, for THIS MAN IN PARIS, (Paramount).

ODEON'S NEW ORGAN POLICY

Guest Players in Featured Programmes at Monthly Intervals

Commencing on Monday, July 3, a very drastic change in policy for organists in the Odeon Circuit theatres was inaugurated. The experimental plan put into vogue some months ago by which Edgar Peto, instead of holding his residential position at the Ambassadors, Hounslow, became a guest touring for four theatres—his own and the Odeons at Burnt Oak, Swiss Cottage and Wealdstone—is now extended to the whole circuit.

This means that four organists—Edgar Peto, Derek Ronald, Standen Rolls and Roberto—will each become touring guest organists in all theatres with organ installations.

The kinemas concerned are Hounslow, Haverstock Hill, Swiss Cottage, Kingston-on-Thames, Morden, Wealdstone, Watford, Ealing and Burnt Oak in the London area and Stourbridge, Cosham (Portsmouth), Weston-super-Mare, Worthing, Winchester and Bolton in the provinces.

By this system every theatre will have a guest organist once in every four weeks and the organ will be silent for the other three weeks. Incidentally, this means also that 12 organists are dismissed from their residential positions. The guest organists are likely to receive outstanding publicity and will be an important feature in every programme while "on tour," while the organists themselves will be able to put on special interludes of proved entertainment value.

Three theatres that specialise in Friday variety stage shows are excepted from the scheme and are the Regal, Rotherham (Charles Randolph); Odeon, Islington (Alfred Richards); and Odeon, Llandudno (Wyndham Lewis); but these three organists are acting as manager-organists in their theatres. The Odeon, Leicester Square, at which James Bell is playing so well, especially at his Sunday evening recitals, is, of course, not included.

The reason for this change has not been given, but I imagine it is to some extent due to an opinion that the organ interlude, by its constant repetition, had grown to be less attractive and this scheme will tend to exploit it from a novelty angle when only put in the programme at definite intervals, well advertised and with star organists at the consoles.

Personally, I have always thought that long film programmes which ruled out the interlude automatically from the managerial standpoint was the real reason for the organ crisis, but I must revise my opinion drastically for this scheme entirely ignores that reason.

A. W. O.

GUY HINDELL PASSES

A Talented Musician and a Good Friend

It was with profound sadness that I heard from Mrs. Guy Hindell on Monday that her husband had passed over suddenly on the Saturday morning at six o'clock. After his long illness, in which he put up such a wonderful fight, and his experimental treatment at the Rochford and Ventnor hospitals, he came back home to convalescence a few months ago. Then back to work at the Astoria, Southend, where his return was marked by the greatest enthusiasm by the patrons that it has ever been my lot to witness and record.

Two weeks ago he had a relapse, caused probably by a slight chill which he was too weak to combat, and had to give up his work again. A sudden attack of pneumonia came on, and was immediately fatal. He leaves a wife and two children. Guy Hindell was a brilliant organist and a sound musician in every sense of the word. The funeral took place yesterday.

MUSICAL MEMS.

Peter Kenyon, who has had a spell of management for A.B.C. Circuit, is now back again at the organ console at the Ritz, Richmond-on-Thames, where he commenced his new duties on Monday, June 12.

When I called in to see him and congratulate him he only had a short five-minute interlude on the Wurlitzer, but seemed quite at home at the console in a non-slide potpourri of contrasted items which the matinée patrons appreciated.

W. J. Hemsley, at the Richmond Cinema, keeps up to the moment with his interludes, and "Roses All the Way" was thought worthy of full publicity on the 12-sheet posters by the management, which is the greatest encouragement to any organist.

Solo Organ Interlude (Series 2) No. XLIII

THEIR REVERENCES

By Geoffrey Hart, Music Critic, Worthing

WHEN visiting Worthing and Brighton it is always my endeavour to have a chat with Geoffrey Hart, who is the KINE. representative in those districts and music critic for the *Performer* and several other papers. A very old friend of mine, he is keenly interested in organs and organists and has been able to give them very valuable local publicity.

On my last visit he told me that he had thought out what he hoped would be the outline of an original organ interlude. I at once invited him to submit it for the KINE. series and here is the result which, in my opinion, is a very quaint and original effort well meriting its inclusion in our series.

The presentation can be enhanced by the use of one or more synchronised recordings, so I have looked out several discs that are outstanding vocal efforts. They are "A Jovial Monk Am I" on H.M.V. B.3186, by Peter Dawson; "The Vicar of Bray" on H.M.V. B.3971, by Stuart Robertson, with piano and male quartette; and "Father O'Flynn" on H.M.V. 3838 by Peter Dawson.

Slides with appropriate illustrations are a necessity and the refrains of the various songs can in several cases be shown with advantage where no record is used. The time allowance must be quite 12 to 15 minutes if worth-while excerpts are presented.

A. W. O.

No.	Slides.	Music and publisher.
		Signature tune.
1.	I invite you to meet some "reverend sages," Famed in song and story, throughout the ages.	"In a Monastery Garden," Ketelbey (Bosworth).
2.	But where shall we find this reverend throng? To a "Monastery Garden" some must belong.	"A Friar of Orders Grey" ("Songs of England") (Boosey).
3.	We're on the right track, we safely may say, For here comes a "Friar of Orders Grey."	"A Jovial Monk Am I" ("La Poupée," Audrau) (Boosey).
4.	Now who may *you* be, sir, so merry and free? Just "A Jovial Monk Am I," sang he.	"To-morrow will be Friday," Molloy (Chappell).
5.	Into view come some monks with a large empty dish; "To-morrow is Friday," but where are their fish?	"The Vicar of Bray" ("Songs of England") (Boosey).
6.	Outside in the street, you can hear people say, "You see that old chap!" He's The Vicar of Bray."	"The Vicar's Song," from "The Sorcerer," Sullivan (Metzler).
7.	But who's his companion in rapt contemplation? Why the love sick young curate of Gilbert's creation.	"Follow On" or "She is the Belle of New York," from "The Belle of New York," Kerker (Ascherberg).
8.	There's another celebrity once the town's talk, The Salvation lassie, "The Belle of New York."	"Father O'Flynn" ("Songs of England") (Boosey).
9.	Back to the cloister's gate: "Who enters in?" Who would it be, then, but "Father O'Flynn."	"Down Among the Dead Men" refrain as organ console descends slowly (Boosey).
10.	Happy there with his peers, great jests he'll propound, So—"Farewell, dear friends." *I'll* be off—UNDERGROUND.	

PARAMOUNT'S NEW PRIVATE THEATRE

MODERNISATION SCHEME IN WARDOUR STREET

SCAFFOLDING erected around the top floor of the Paramount Film Service building in Wardour Street is the only indication that structural alterations are being undertaken there of an extensive character. This is due to the aim of David Rose, managing director, to make the Paramount offices both attractive and efficient.

A new floor is being added to the building, which will allow for greater office space, the outside appearance being merely that of the addition of another mansard roof.

New Entrance

The somewhat insignificant entrance doorway, which has done duty for about 25 years, is to be entirely modernised, and a wide entrance provided.

This will admit to a spacious entrance vestibule, from which a dignified stairway will lead to the lift.

Already a surprising transformation has been effected on the first floor, where an entirely new theatre has been planned, seating 50 people.

Pixton seating of luxury type has been installed, the covering being of old rose, with carpeting and curtains by Hall and Dixon of the same shade.

Theatre Lighting

Indirect lighting is skilfully set into the ceiling on the forward side of transverse beams, this being supplemented by wall units of lantern type. Batten and footlights and other lights are on a dimmer bank, by means of which a graceful softening of the light is achieved as the tabs open.

Continued in next column

The new type Reflectometer, described on page 31, set up for test in a London projection room.

Simplex E7 projectors are installed, with Western Electric Mirrophonic. The former theatre space is now an office, and while the projection room occupies the same spot as formerly, it is turned at right angles to throw to the new theatre, which runs north and south.

The architect for this very attractive remodelling is S. T. Beverley, F.R.I.B.A., who is at present engaged on a well-appointed 2,000-seater at Brighton.

New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

FOREST HILL. — Lewisham Borough Council has passed plans submitted by H. V Miles Emerson for the erection of a kinema at the junction of Dartmouth Road and Sydenham Park Road, Forest Hill, subject to the proposed re-zoning by the L.C.C.

SHEFFIELD.—Plans submitted to the West Riding County Council for the building of a 1,700-seater kinema in Bradfield Road, Sheffield, have been passed. Hadfield and Cawkwell are the architects.

SHEFFIELD.—A 1,700 capacity kinema is to be built at Bradfield Road, Sheffield. Hadfield and Cawkwell are the architects.

MAUCHLINE (Ayr).—Plans have been approved for the reconstruction of the old Abbey Church at Mauchline, Ayr, into a kinema.

BELLSHILL.—Work on site clearing has started in Main Street, Bellshill, where a kinema seating 1,200 people is to be erected. The new kinema will be ready for opening in October.

LEEDS.—The Western Pavilion, Florence Street, Harehills, Leeds, is to be demolished by Leeds Entertainments, Ltd., who plan to erect twin kinemas on the site, each of which will accommodate 1,000 persons.

PLANS APPROVED

MUSWELL HILL, LONDON.—Plans have been approved for the conversion of the Summerland Cinema into a theatre.

LEEDS.—The Leeds Watch Committee has approved amended plans in respect of a site in Lower Wortley Road, at the junction of Greenside View and Greenside Street.

INTERNATIONAL REPORTS ON SCREEN BRIGHTNESS

Factors Which Hinder Picture Brilliancy

SEEKING A STANDARD

SCREEN brightness has recently formed the subject of considerable study in this country and abroad. Discussions on the subject at the International Illuminating Commission, held on June 15 at Scheveningen, Holland, were attended by representatives of Great Britain, France, Germany, and America, the British delegates being Dr. G. B. Harrison (B.K.S.), C. Dunbar (N.P.L.), and C. G. Heys-Hallett.

The German proposals for the standardisation of screen brightness, details of which had already been circulated to the National Committees, were before the delegates. Dr. Joachim, a member of the German delegation, described experiments on contrast sensitivity in support of the proposed standard of 3 msb. with the projector running and no film in the gate, and mentioned the importance of flicker at higher brightness levels. He illustrated the importance of standardisation by projecting prints prepared for a particular screen brightness at both higher and lower brightnesses.

The discussion, which was confined almost exclusively to the German and British delegations, dealt with the differences between the proposed standard and the results of other work, with the difference in the requirements of colour and black-and-white prints, and with the question of the most suitable method of measuring screen brightness.

The meeting closed with agreement that the subject of kinema lighting, including both screen lighting and auditorium lighting, should be further studied and that the standardisation of screen brightness should be studied on the basis of the German Secretariat report.

A French Report

A report in *Technique Cinématographique*, called for by the French official kinematograph organisation, ably summarises the various factors in assessing screen brightness. In the majority of kinemas, it is asserted, the photographic images presented to the public are definitely inferior to those seen and approved by the technicians in the studio preview rooms.

The factors involved can be summarised as follows: Inadequacy or excess of light; inadequacy or excess of contrast; lack of sharpness or definition; light fluctuations in colour or intensity; steadiness of projection.

The following defects may be found in the screen: Incorrect dimensions; bad condition of surface; uneven reflectivity; local colouration; unsuitable screen surround. Defects of the auditorium include: Destruction of contrast by stray light; viewing angle; distortion and lack of focus due to projection angle; bright objects in the visual field; and smoky or dirty atmosphere.

It is customary to measure the projection value by the light received by the screen, expressed in lux, with shutter running and without film. Allowance must, however, be made for the defects of the measuring instrument: it is proposed to use a lux-meter fitted with a filter corresponding to the visual sensitivity.

Contrast Differences

Excess or lack of contrast can be produced by the projector, varying with the relative aperture of the lens; large-aperture lenses tend towards low contrast, and small-aperture lenses towards excessive contrast. Lack of definition can also be due to the lens, or equally to the gate of the projector, or the poor quality of port-hole glasses.

The principal cause of light fluctuations is the use of hand-fed arcs; the use of high-intensity carbons especially should be forbidden in such lamps. There may be fluctuations in the supply voltage, while variations in colour may be due to misalignment of carbons, poor quality of carbons, insufficient magnetic control, or irregular motor feed.

Unsteady Projection

Unsteadiness of projection at sufficiently high frequency can also appear as lack of sharpness. It is necessary to fix a minimum standard in terms of millimetres displacement of the image at a throw depending upon the lens focus.

The angle at which the screen is viewed is an important factor in the photographic quality of the image. The best angle is that at which the distance from the spectator to the screen is three times the screen width. The seating should be so arranged that the most distant spectator is not more than five to seven times the screen width, and the nearest spectator not less than once the screen width, distant from the screen.

It is necessary to define the reflecting power of the screen. Certain screens are far from being perfect diffusers, and should be used only for long, narrow halls. Some types of beaded screens may give rise to rainbow effects, and should be avoided. The screen surround should be of black velvet, not less than 2 ft. in width; it is not considered that the illuminated surround need be studied at the moment.

One of the principal defects due to the auditorium is caused by the sacrifice of projection considerations to the decoration and indirect lighting of the auditorium. It is necessary to define a limit to the ratio between screen brightness and the light received by diffuse and sustained lighting. Measurements so far made have not proved sufficient to suggest any figures.

In the case of a steep projection rake, it is obvious that the rectangular frame becomes a trapeze, and all the proportions of the image are altered. The distortion obeys the cosine law, being hardly noticeable up to 12 deg., then increasing very rapidly until at 20 deg. it is intolerable. The lack of sharpness observed in such cases arises from the insufficient depth of focus of the lens, and may necessitate the use of small-aperture lenses.

The question of air purity has always been neglected from the point of view of projection. The requirements of health authorities must effect considerable improvement from this point of view.

Screen Size is Important

In two interesting articles in *Better Theatres*, the American projection expert, F. H. Richardson, deals with that important aspect of the kinema: screen size and its effect upon picture brightness. He emphasises the point that the majority of kinema screens are too large, and that most kinemas would be better with smaller screens. Apart from factors such as picture distortion from the side seats, and exaggerated magnification of faults, many kinemas could do with the additional screen brightness that would be obtained by decreasing the size of the picture.

He suggests that any screen measuring over 23 ft. in width is too large, due to the enormous magnification of 11,171 areas from the film frame to the screen. An interesting point is raised in this connection: that the limit of screen illumination is reached at a current of 150 amps., and that 1,000 amps. would supply the screen with no added light unless the projector aperture were enlarged.

In the case of colour films, the writer quotes a colour expert as saying that correct colour rendering will be obtained provided the screen surface is pure white, the surface has a high reflection coefficient, and that 10 foot-candles of light is incident upon the screen at all points of its surface; at a lower intensity than 10 foot-candles, the colour would become deficient in saturation, lose brilliancy, and become "muddy" in appearance.

AIR RAID SHELTERS

In Steel and Brickwork

Every structural specialist, whether architect, engineer or contractor, and every local administration officer connected with civil defence is, at the present moment, finding himself rather overwhelmed by demands, all equally urgent, for both detailed advice and action, particularly with respect to air raid shelters.

With a view to easing this pressure, the Clay Products Technical Bureau of Great Britain has prepared detailed specifications and dimensioned drawings of a representative series of air raid shelters, which can be built quickly and economically anywhere by the ordinary workman using ordinary (non-patented) materials, *i.e.*, bricks, mortar and concrete.

Satisfying the standards for both lateral and overhead protection laid down by the Home Office Air Raid Precautions Department, these specifications and working details are presented in A.R.P. Bulletin No. 2.

In addition to the six standard types of surface domestic air raid shelters approved recently (May, 1939) by the Home Office, larger surface shelters and partially and wholly embedded shelters are detailed.

The analysis of the quantities and estimated cost per shelter and per head, which is printed opposite each detail, will, it is hoped, further improve the usefulness of the Bulletin.

The British Steelwork Association has also prepared two designs showing the application of structural steelwork for basement air raid shelters. These designs—a frame type and a wall-bearing type—provides for a wide range in the size of basements, and particulars are given in tabular form on each drawing. Where basements do not conform to the size shown the same system can be adapted to meet requirements.

Lithographed copies of the drawings are available on application to the association.

DISMANTLING A STEEL BUILDING

Big Engineering Achievement

In a week which sees the dismantling of the Scottish Empire Exhibition and the sale by auction of a great deal of the material used in the exhibition, there comes from the British Steelwork Association an illustrated booklet showing the principal buildings and the structural steel methods employed.

It is not generally realised that the Palace of Industry, in which 900 tons of steel was employed, all composed of straight members, and the curved appearance was in no instance the result of a curved steel member.

Seen in skeleton form in the reproduced pictures, the exhibition building is even more impressive than as a finished whole, and it is interesting to learn that the steelwork employed is being dismantled and recovered, not by costly smashing methods, but by scientific separation of member from member for subsequent use in other buildings.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. R. A. Parker and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

London and Provincial Trade Screenings

NEW FILMS DUE FOR PRESENTATION DURING THE WEEK ENDING THURSDAY, JULY 14

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON						
Thur., July 6	11 a.m., 3 p.m. and 6.30 p.m.	Century Theatre	Charlie Chan in Reno	20th Century-Fox	Sidney Toler	—
,, ,, 6	3 p.m. ...	Piccadilly ...	Riding High	British Lion ...	Claude Dampier ...	—
,, ,, 6	3 p.m. ...	Cambridge ...	Missing Daughters; Odd Sports; Washington Parade, No. 1.	Columbia ...	———	—
,, ,, 6	8.30 p.m. ...	Cambridge ...	Blind Alley; The House That Jack Built; Screen Snapshots, No. 73.	Columbia ...	Chester Morris ...	—
Fri., ,, 7	3 p.m. ...	Piccadilly ...	Street of Missing Men	British Lion ...	Charles Bickford ...	—
,, ,, 7	3 p.m. ...	Own Theatre ...	Unusual Occupations (Six Shorts)	Grand National...	———	—
Tues., ,, 11	11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.	Century Theatre	Young Mr. Lincoln	20th Century-Fox	Henry Fonda ...	—
,, ,, 11	7 p.m. ...	Cambridge ...	Undercover Doctor; Watta Nightmare; Swans	Paramount ...	Lloyd Nolan	A
Wed., ,, 12	6.30 p.m. ...	Cambridge ...	Tarzan Finds a Son; Crime Does Not Pay; Help Wanted.	M-G-M	Johnny Weissmuller	—
Thur., ,, 13	11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.	Century Theatre	Shipyard Sally	20th Century-Fox	Gracie Fields ...	—
BIRMINGHAM						
Fri., July 7	10.45 a.m. ...	West End ...	The Girl From Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	10.30 a.m. ...	Futurist	Riding High	British Lion ...	Claude Dampier ...	—
,, ,, 7	10.45 a.m. ...	Scala	House of Fear	General F.D. ...	William Gargan ...	A
,, ,, 11	10.45 a.m. ...	West End ...	Five Came Back	RKO-Radio ...	Chester Morris ...	—
Tues., ,, 11	10.30 a.m. ...	Forum	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
,, ,, 12	10.30 a.m. ...	Forum	Panama Lady	RKO-Radio ...	Lucille Ball	—
Wed., ,, 12	10.45 a.m. ...	Scala	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
,, ,, 12	10.30 a.m. ...	Paramount ...	Dodge City	First National ...	Errol Flynn	—
Thur., ,, 13	10.45 a.m. ...	Scala	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
,, ,, 13	10.30 a.m. ...	Tatler	North of Shanghai	Columbia ...	———	U
CARDIFF						
Fri., July 7	11 a.m. ...	Odeon	Sweepstakes Winner	Warner	Marie Wilson ...	U
,, ,, 7	10.45 a.m. ...	Park Hall ...	The Girl From Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	11 a.m. ...	Olympia	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
Tues., ,, 11	10.45 a.m. ...	Empire	Five Came Back	RKO-Radio ...	Chester Morris ...	—
,, ,, 11	11 a.m. ...	Odeon	I Was a Convict	British Lion ...	Barton McLane ...	A
,, ,, 11	10.45 a.m. ...	Park Hall ...	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
,, ,, 11	10.45 a.m. ...	Olympia	Code of the Secret Service ...	First National ...	Ronald Reagan ...	—
Wed., ,, 12	10.45 a.m. ...	Empire	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	11 a.m. ...	Capitol	Street of Missing Men	British Lion ...	Charles Bickford ...	A
,, ,, 12	10.45 a.m. ...	Odeon	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
Thur., ,, 13	11 a.m. ...	Empire	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
GLASGOW						
Fri., July 7	10.45 a.m. ...	La Scala ...	The Girl From Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	11 a.m. ...	New Savoy ...	Man of Conquest	British Lion ...	Richard Dix	U
Tues., ,, 11	10.45 a.m. ...	Paramount ...	Five Came Back	RKO-Radio ...	Chester Morris ...	—
,, ,, 11	11 a.m. ...	Cosmo	Street of Missing Men	British Lion ...	Charles Bickford ...	A
,, ,, 11	10.45 a.m. ...	La Scala ...	Dodge City	First National ...	Errol Flynn	—
,, ,, 11	11 a.m. ...	Green's Playhouse	Outside these Walls	Columbia ...	———	A
Wed., ,, 12	10.45 a.m. ...	La Scala ...	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	11 a.m. ...	Cosmo	I Was a Convict	British Lion ...	Barton McLane ...	A
,, ,, 12	11 a.m. ...	Regal	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
,, ,, 12	10.45 a.m. ...	Paramount ...	Undercover Doctor	Paramount ...	Lloyd Nolan	A
,, ,, 12	10.45 a.m. ...	New Savoy ...	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
Thur., ,, 13	11 a.m. ...	Cosmo	Riding High	British Lion ...	Claude Dampier ...	—
LEEDS						
Fri., July 7	10.45 a.m. ...	Tower	The Girl from Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	10.45 a.m. ...	Paramount ...	Dodge City	First National ...	Errol Flynn	—
Tues., ,, 11	10.45 a.m. ...	Scala	Five Came Back	RKO-Radio ...	Chester Morris ...	—
,, ,, 11	10.45 a.m. ...	Tower	House of Fear	General F.D. ...	William Gargan ...	A
,, ,, 11	11 a.m. ...	Tatler	North of Shanghai	Columbia ...	———	U
,, ,, 11	10.45 a.m. ...	Ritz	Nancy Drew—Trouble Shooter ...	First National ...	Bonita Granville ...	A
Wed., ,, 12	10.45 a.m. ...	Ritz	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	10.45 a.m. ...	Tower	Riding High	British Lion ...	Claude Dampier ...	—
Thur., ,, 13	11 a.m. ...	Scala	I Was a Convict	British Lion ...	Barton McLane ...	A
,, ,, 13	11 a.m. ...	Ritz	Outside These Walls	Columbia... ...	———	A
,, ,, 13	11 a.m. ...	Tower	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
LIVERPOOL						
Fri., July 7	10.45 a.m. ...	Palais-de-Luxe ...	The Girl from Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	10.45 a.m. ...	Scala	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
,, ,, 7	10.30 a.m. ...	Paramount ...	Dodge City	First National ...	Errol Flynn	—
Tues., ,, 11	10.45 a.m. ...	Trocadero ...	Five Came Back	RKO-Radio ...	Chester Morris ...	—
,, ,, 11	11 a.m. & 3 p.m.	Own Theatre ...	The Arizona Wildcat	20th Century-Fox	Jane Withers ...	U
,, ,, 11	11 a.m. ...	Majestic	Man of Conquest	British Lion ...	Richard Dix	U
,, ,, 11	11 a.m. ...	Scala	Outside These Walls	Columbia ...	———	A
Wed., ,, 12	10.45 a.m. ...	Forum	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	11 a.m. ...	Majestic	Street of Missing Men	British Lion ...	Charles Bickford ...	A
,, ,, 12	10.45 a.m. ...	Trocadero ...	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	A
,, ,, 12	11 a.m. ...	Scala	North of Shanghai	Columbia ...	———	U
Thur., ,, 13	11 a.m. ...	Majestic	I Was a Convict	British Lion ...	Barton McLane ...	A
,, ,, 13	10.45 a.m. ...	Scala	Nancy Drew—Trouble Shooter ...	First National ...	Bonita Granville ...	A
MANCHESTER						
Fri., July 7	10.45 a.m. ...	Market St. P.H.	The Girl from Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	11 a.m. ...	Deansgate ...	The Arizona Wildcat	20th Century-Fox	Jane Withers ...	U
,, ,, 7	10.45 a.m. ...	Gaumont... ...	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
,, ,, 7	10.45 a.m. ...	Theatre Royal ...	Nancy Drew—Trouble Shooter ...	First National ...	Bonita Granville ...	A
Tues., ,, 11	10.45 a.m. ...	Gaumont... ...	Five Came Back	RKO-Radio ...	Chester Morris ...	—
,, ,, 11	11 a.m. ...	Theatre Royal ...	I Was a Convict	British Lion ...	Barton McLane ...	A
,, ,, 11	10.45 a.m. ...	Paramount ...	Dodge City	First National ...	Errol Flynn	—
,, ,, 11	11 a.m. ...	Grosvenor ...	North of Shanghai	Columbia... ...	———	U
Wed., ,, 12	10.45 a.m. ...	Oxford St. P.H....	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	10.45 a.m. ...	Market St. P.H.	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
,, ,, 12	11 a.m. ...	Gaumont ...	Man of Conquest	British Lion ...	Richard Dix ...	U
,, ,, 12	11 a.m. ...	Theatre Royal ...	Outside These Walls	Columbia ...	———	A
Thur., ,, 13	11 a.m. ...	Theatre Royal ...	Street of Missing Men	British Lion ...	Charles Bickford ...	A
NEWCASTLE						
Fri., July 7	10.45 a.m. ...	Essoldo	The Man Who Dared	Warner	Charley Grapewin ...	A
,, ,, 7	10.45 a.m. ...	Grainger ...	The Girl from Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	10.45 a.m. ...	Stoll	To-morrow at Midnight	General F.D. ...	Robert Kent	A
,, ,, 7	10.45 a.m. ...	Haymarket ...	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
Tues., ,, 11	10.45 a.m. ...	Westgate ...	Five Came Back	RKO-Radio ...	Chester Morris ...	—
,, ,, 11	11 a.m. ...	Essoldo	I Was a Convict	British Lion ...	Barton McLane ...	A
,, ,, 11	10.45 a.m. ...	Tatler	House of Fear	General F.D. ...	William Gargan ...	A
Wed., ,, 12	10.45 a.m. ...	Essoldo	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	10.45 a.m. ...	Queen's	Man of Conquest	British Lion ...	Richard Dix	U
,, ,, 12	10.45 a.m. ...	Grainger ...	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
,, ,, 12	10.30 a.m. ...	Paramount ...	Underover Doctor	Paramount ...	Lloyd Nolan	A
,, ,, 12	10.45 a.m. and 3 p.m.	Own Theatre ...	It Could Happen to You ...	20th Century-Fox	———	—
Thur., ,, 13	11 a.m. ...	Westgate ...	Riding High	British Lion ...	Claude Dampier ...	—
,, ,, 13	10.30 a.m. ...	Essoldo	North of Shanghai	Columbia ...	———	U
,, ,, 13	10.45 a.m. ...	Stoll	Code of the Secret Service ...	First National ...	Ronald Reagan ...	—
NOTTINGHAM						
Fri., July 7	10.45 a.m. ...	Ritz	The Girl from Mexico	RKO-Radio ...	Lupe Velez	—
,, ,, 7	10.45 a.m. ...	Scala	House of Fear	General F.D. ...	William Gargan ...	A
Tues., ,, 11	11 a.m. ...	Ritz	Only Angels Have Wings ...	Columbia ...	Cary Grant	—
,, ,, 11	10.45 a.m. ...	Hippodrome ...	Five Came Back	RKO-Radio ...	Chester Morris ...	—
Wed., ,, 12	10.45 a.m. ...	Goldsmith St.P.H.	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	10.45 a.m. ...	Elite	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
SHEFFIELD						
Fri., July 7	10.45 a.m. ...	Cinema House ...	Only Angels Have Wings ...	Columbia ...	Cary Grant	—
,, ,, 7	10.45 a.m. ...	Hippodrome ...	Juarez	Warner	Paul Muni	A
,, ,, 7	10.45 a.m. ...	Regent	The Girl from Mexico	RKO-Radio ...	Lupe Velez	—
Tues., ,, 11	10.45 p.m. ...	Regent	Five Came Back	RKO-Radio ...	Chester Morris ...	—
Wed., ,, 12	10.45 a.m. ...	Cinema House ...	Panama Lady	RKO-Radio ...	Lucille Ball	—
,, ,, 12	11 a.m. ...	Regent	Man of Conquest	British Lion ...	Richard Dix	U
,, ,, 12	10.45 a.m. ...	Union St. P.H. ...	Dodge City	First National ...	Errol Flynn	—
Thur., ,, 13	10.45 a.m. ...	Central P.H. ...	Riding High	British Lion ...	Claude Dampier ...	—
TORQUAY						
Sun., July 9	3 p.m. ...	Electric	Goodbye, Mr. Chips	M-G-M	Robert Donat ...	U

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
July 6, 1939